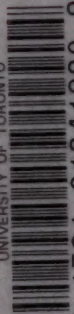


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THE
PEACE OF ARISTOPHANES.

ACTED AT ATHENS AT THE GREAT DIONYSIA, B.C. 421.

THE GREEK TEXT REVISED;

WITH A TRANSLATION INTO CORRESPONDING METRES,

AND

ORIGINAL NOTES.

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P R E F A C E .

THE spring of the year B.C. 421 found Athens and Sparta alike weary of the long continuance of the Peloponnesian War, and alike disposed to put an end to the conflict upon any fair and honourable terms. The War had now lasted exactly ten years: and as its fortunes alternated from side to side, Athens at one time, and Sparta at another, had been reduced to offer conditions of peace; but hitherto the very events, which had caused the offer to be made by one combatant, had themselves ensured its rejection by the other. Now, for the first time the wishes of both coincided: both felt that they had^a far more to lose than to gain by a further prolongation of hostilities; both were therefore eager to terminate the War, and the desire of Peace was as ardent and as genuine on the one side as on the other.

The LACEDÆMONIANS had commenced the war with the reputation of invincible prowess, and with the general sympathy of Hellas strongly manifested in their favour. And notwithstanding the warnings of their wiser and more experienced counsellors, they had imagined that it would be but an easy task for their great Confederacy to chastise and humble the Imperial Republic which had dared to subjugate, and was holding in tributary vassalage, so many Hellenic cities, formerly as free and independent as herself. They looked forward to a few^b short and decisive campaigns which would win them immortal glory, and the thanks and gratitude

^a To use the words of Trygæus, in line 1081 of this Play, it had become simply a question which should suffer the most, and howl the loudest; *πότεροι κλαυσοῦμεθα μείζον.*

^b *ᾤοντο ὀλίγων ἐτῶν καθαρῆσειν τὴν τῶν Ἀθηναίων δύναμιν, εἰ τὴν γῆν τέμνοιν.*—Thuc. v. 14. So Brasidas says to the people of Acanthus, *Ἡ μὲν ἐκπεμφίς μου καὶ τῆς στρατιάς ὑπὸ Λακεδαιμονίων, ᾧ Ἀκάνθιοι, γεγένηται τὴν αἰτίαν ἐπαληθεύουσα, ἣν ἀρχόμενοι*

of a liberated Hellas. These visions had been rudely and completely dispelled. The Peloponnesian vessels had been swept from the seas by the Athenian navy: the Peloponnesian army had found no enemy to encounter, no fame to acquire: its main occupation had consisted in ravaging the harvests, and despoiling the homesteads, of Attica; an occupation inglorious in itself, and unlikely, as it seemed, to be productive of any substantial effect upon the ultimate issue of the War. No doubt much suffering and many losses were inflicted upon the Athenian people by this series of devastations; but these were speedily and amply avenged by incessant^c and destructive descents upon the Peloponnesian coasts, extending even into the proper territories of Sparta herself. Far from crumbling to pieces before the imposing forces of the Peloponnesian Confederacy, the Republic of Athens, when once she had shaken off the despondency occasioned in the earlier stages of the War by the pestilence and the invasions, seemed to gather fresh elasticity from the dangers which environed her, and almost to vindicate her right to empire, by the intrepid activity with which she carried the War into the enemies' country, assailing them on every side with strokes so nimble and rapid, as completely to baffle and confound the proverbial slowness of the Spartan operations. During the seventh, and the greater part of the eighth, years of the War, the tide was setting strongly and steadily* against the Lacedæmonian cause. The happy

τοῦ πολέμου προείπομεν Ἀθηναίους ἐλευθεροῦντες τὴν Ἑλλάδα πολέμησειν· εἰ δὲ χρόνῳ ἐπὶήθομεν, σφαλόντες τῆς ἀπὸ τοῦ ἐκεί πολέμου δόξης, ἥ διὰ τάχους αὐτοὶ ἄνευ τοῦ ὑμετέρου κινδύνου ἠλπίσασαν Ἀθηναίους καθαίρησειν, μηδὲς μεμφθῆναι ἔτι γὰρ, ὅτε παρέσχεν, ἀφειγμένοι καὶ μετὰ ὑμῶν πειρασόμεθα καταργάζεσθαι αὐτούς.—Id. iv. 85.

^c The annals of the War are full of such expressions as the following, with respect to the operations of the Athenian fleets: ἄλλα τε ἐκάκου περιπλέοντες καὶ ἐς Μεθώνην κ.τ.λ.—ἐδήουν τὴν γῆν ἐπὶ δύο ἡμέρας.—παραπλεύσαντες ἐπὶ ἄλλα χωρία ἐδήουν. Thuc. ii. 25. ἀφικόμενοι ἐς Ἐπίδαυρον ἔτεμον τῆς γῆς τὴν πολλήν.—ἔτεμον τὴν τε Τροιζηνίδα γῆν καὶ τὴν Ἀλιάδα καὶ τὴν Ἑρμιονίδα.—ἀφίκοντο ἐς Πρασιάς, καὶ τῆς τε γῆς ἔτεμον καὶ αὐτὸ τὸ πόλισμα εἶλον καὶ ἐπόρθησαν. Id. 56. παραπλεύσαι αἱ νῆες τῆς Λακωνικῆς τὰ ἐπιθαλάσσια χωρία ἐπόρθησαν. iii. 7. τὴν περιοικίδα αὐτῶν [τῶν Λακεδαιμονίων] πορθοῦσαι. Id. 16. ἐπλευσαν ἔς τε Ἀσίην καὶ Ἔλος καὶ τὰ πλείστα τῶν περὶ θάλασσαν καὶ ἀποβίσεις ποιούμενοι ἐδήουν τὴν γῆν ἡμέρας μάλιστα ἑπτὰ. iv. 54. The Laconian farmers would never be safe from these sudden and unexpected forays; whilst the Athenians would be sure to hear of the gathering Peloponnesian host long before it crossed their frontier and commenced its work of devastation.

audacity of the Athenian Demosthenes in occupying and fortifying Pylus, was rewarded by the unlooked-for capture of the Spartan troops upon the islet of Sphacteria, a disaster which shook the Spartan reputation throughout Hellas, and inspired the numerous families, who were in any way connected with the captives, with a personal interest in the restoration of Peace. Henceforth the one idea of the Lacedæmonian Government was to get rid of the War, and recover the captives. Embassy after embassy was sent, to solicit peace from Athens: embassy after embassy returned, to report that no peace could be obtained. The Athenians declared that, if a Spartan army again crossed the borders of Attica, the captives should at once be led out to execution; and having thus secured immunity for their own country, they proceeded to assail and ravage the coasts of Peloponnesus more incessantly and more systematically than ever. Towards the close of the eighth year of the War we find Athens the undisputed mistress of the seas; her triremes infesting the whole Peloponnesian seaboard; her garrisons established in strongholds commanding the peninsula on every side, at Nisæa, Methone, Cythera, Pylus. We find peaceful Laconian towns surprised and sacked by her flying detachments; the Æginetans pursued into their Laconian asylum, and massacred to a man; the Messenians, the deadliest enemies of the Spartan name, firmly planted at Pylus; the Helots deserting in numbers; Ionian trophies erected on the very soil of Laconia itself; and the scattered Spartan garrisons unable successfully to cope with their nimble and ubiquitous adversaries. No wonder that the Lacedæmonians were distressed and bewildered, when they found themselves^d hemmed in on every side by a system of warfare so novel and unexpected: whilst their own prestige had suffered, and their high position been perceptibly lowered, even amongst their own allies.

In this strait a diversion was made in their favour by the brilliant exploits of Brasidas towards the close of the eighth year of the War. Throwing himself boldly into the midst of the Athenian dependencies on the north-west shores of the Ægæan, he detached city after city from the Athenian empire, as much by his wise and conciliatory policy, his winning

^d In the 55th chapter of his fourth Book, Thucydides paints in very forcible language the anxiety and humiliation of the Spartans.

and attractive character, and the confidence which his presence everywhere inspired, as by his consummate military skill. But his countrymen, *πολέμων διαποντίων ἄπειροι*,^o were unable to appreciate his schemes and combinations, which passed far beyond the contracted horizon of their own narrow political traditions: it was mainly as affording an outlet for their discontented and unoccupied soldiery, and as drawing out of the country the most daring, and therefore the most dangerous, of the Helots, that they had originally encouraged, or rather, perhaps, acquiesced in, his adventurous enterprise: and his unlooked-for success was welcomed, not for its own sake, but because it seemed to open a prospect of at length recovering the Sphacterian captives. And hence it was that they were unwilling to rely too much on the chances of war. Successes so easily obtained might perhaps be as easily lost: Perdiccas, who had originally invited their troops, had fallen off again to the Athenian alliance: the passage through Thessaly was barred to reinforcements: and the Spartans were eager to conclude a Peace while yet they had a fair equivalent to offer in exchange for the captives.

There was yet another circumstance which rendered the Spartan Government peculiarly anxious at this moment to be at peace with Athens. Their treaty with Argos, which had lasted for thirty years, was on the eve of expiring, and grave apprehensions were entertained lest the Argives were preparing to seize the opportunity of regaining, with the assistance of Athens, their old traditional predominance amongst the Dorians of the Peloponnesus.

The ATHENIANS, on their part, were equally desirous of effecting a termination of hostilities. They had nothing to gain from the War, which had, in fact, been forced upon them, and in which the struggle on their side had been commenced merely to maintain, and not to extend, their existing empire. At the first their hope had only been that they might come out of the conflict with undiminished power and importance: they had entered upon it with undisguised reluctance, and, indeed, a large and powerful party had always been opposed to its continuance. And the War had, from the outset, entailed upon them great and peculiar sacrifices. The surrender of all the local institutions and country homes to which they,

^o Thuc. i. 141.

beyond all other Hellenic peoples, had from time immemorial been devotedly attached: the spectacle which met their eyes, as they gazed from their city walls, of a rude and hostile soldiery pillaging their farms and vineyards, hacking down their olives and fig-trees, and destroying all that they held most dear: the exchange of the ease and freedom, the thousand pleasures of a country life for stifling huts and cells, or rather for any hastily extemporised shelter which they could find or construct (for there were no roofs to accommodate the multitudes which kept pressing into the city): and above all, the appalling visitation of the Pestilence which burst forth with unprecedented fury amidst these overcrowded immigrants, cooped and penned together in their miserable dwellings, so that "they died like sheep," says the historian, "corpses piled on corpses about the wells, and in the open spaces of the city:" such were to Athens the immediate results of the declaration of War. Her spirit sank before these accumulated calamities, and she attempted to open negotiations for Peace. But her offers were rejected: and stricken by disease, not only in the city but also in her fleets and armies, she was compelled to carry on the War with an impoverished treasury and a desponding population. Her energy, however, remained unabated: and gradually the pestilence wore itself out; the Peloponnesian invasions lost, by repetition, much of their terrors; and the Athenians, at length, found their gallantry and perseverance rewarded by a series of successes, culminating in that great and astonishing event—the capture of the Spartan troops upon the islet of Sphacteria.

The surrender of a Spartan army, an event unprecedented in History, created a profound sensation throughout Hellas, and seems to have stimulated to a prodigious degree the hopes and aspirations of Athens; her ambition began to take a wider flight (*μειζόνων ὀρέγοντο*):^f and whereas she had hitherto sought merely to maintain and secure her maritime empire, she appears now for the moment to have conceived the idea of establishing her supremacy over the Hellenic race as well by land as by sea.

An invasion of Bœotia was the natural stepping-stone to the accomplishment of these high designs. It was not the first time that Athens had cast a

^f Thuc. iv. 21, 41.

longing eye upon those rich pasturages, those lakes and plains swarming with fish and fowl; and she had on one occasion succeeded in acquiring, and actually maintained for nearly ten years, an ascendancy over the whole Bœotian territory. The Bœotians, always inert and sluggish, had never attempted to retaliate: they were content to repel, as best they might, the efforts made for their subjugation, and never thought of overstepping their own frontiers to carry on an aggressive warfare against their active and enterprising enemy. And the Athenians, therefore, now proposed, by a vigorous attempt, to reduce Bœotia wholly beneath their influence and control. But their scheme, however well conceived, was ill carried into execution; the various detachments failed to co-operate with each other, and the ambitious hopes of Athens were at once dashed to the ground by the signal overthrow which the Bœotians gave to the whole Athenian army among the deep^s ravines and sloping shrub-covered hills over which the modern traveller passes as he journeys from Delium to Oropus. All the military forces of Athens (excepting such as were at the moment actually engaged on foreign service) seem to have been present on that fatal field: and all were overcome and borne down by the sturdy Bœotians, whose habit of gross and heavy eating (*ἀδηφαγία*)^b dulled, indeed, their mental faculties; but endowed their

^s "We begin to ascend over wild and uncultivated hills, overgrown with low shrubs, and broken into deep furrows by the torrents which plough their way from the higher mountains on our right in their course into the sea. It was an evening in this season, at the beginning of winter, when the battle of Delium was fought. It took place at about a mile to the south of the village from which it was named. One of these sloping hills (*λέφος*) covered the Bœotian forces from the sight of their Athenian antagonists. These abrupt gullies (*ρύακες*) channelled in the soil by the autumnal rain impeded the conflict of the two armies."—Wordsworth's 'Athens and Attica,' chap. i.

^b *τοὺς γὰρ Βοιωτοὺς ἡμᾶς οἱ Ἀττικοὶ καὶ παχεῖς καὶ ἀναισθήτους καὶ ἡλιθίους μάλιστα διὰ τὰς ἀδηφαγίας προσηγόρευον*, says Plutarch of Chæronea, *De Esu Carnium*, 995. Athenæus, x. cap. 11, collects a multitude of passages bearing on the voracity of the Bœotians: *καὶ ἔθνη δὲ ὅλα εἰς πολυφαγίαν ἐκόμωδευτο ὡς τὸ Βοιωτῶν. Εὐβουλος γοῦν ἐν Ἀντιόπῃ φησὶ,*

*πονεῖν μὲν ἔμμεσ καὶ φαγεῖν μάλ' ἀνδρικοὶ
καὶ καρτερῆσαι· τοὶ δ' Ἀθηναῖοι λέγειν
καὶ μικρὰ φαγέμεν· τοὶ δὲ Θηβαῖοι μέγα.*

καὶ ἐν Εὐρώπῃ,

*κτίξε Βοιωτῶν πόλιν
ἀνδρῶν ἀρίστων ἐσθίειν δι' ἡμέρας.*

bodies with a weight and strength which rendered them almost irresistible in the push of shields (*ὠθισμὸς ἀσπίδων*) with which Hellenic armies closed. Delium was the grave of those splendid hopes to which Sphacteria had given birth. So great and irreparable an overthrow not only¹ destroyed the newly-gained reputation of the Athenian arms, but seems also to have given rise for the first time to painful and distressing apprehensions at

καὶ ἐν Ἴωνι,

οὕτω σφόδρ' ἐστὶ τοὺς τρόπους Βοιωτίας
ᾧσθ' οὐδὲ δειπνῶν, ὡς λέγουσ', ἐμπίμπλαται.

Ἐν δὲ Κέρκωσι,

μετὰ ταῦτα Θήβας ἦλθον, οὐ τὴν νύχθ' ἄλλην
τὴν θ' ἡμέραν δειπνοῦσι· καὶ κοπρῶν' ἔχει
ἐπὶ ταῖς θύραις ἕκαστος, οὐ πλῆρει βροτῶ
οὐκ ἐστὶ μείζον ἀγαθόν· ὡς χεζητιῶν
μακρὰν βαδίζων, πολλὰ δ' ἐσθίων ἀνήρ,
δάκνων τὰ χεῖλη παργέλοιός ἐστ' ἰδεῖν.

Ἐν δὲ τοῖς Μυσοῖς πρὸς τὸν Ἡρακλέα ποιεῖ τινα τάδε λέγοντα,

Σὺ μὲν τὸ Θήβης, ὡς λέγεις, πέδον λιπῶν,
ἀνδρῶν ἀρίστων ἐσθλείν δι' ἡμέρας,
ἴλους τραχήλους, καὶ κοπρῶνος πλησίον.

Δίφιλος δὲ ἐν Βοιωτίῳ,

οἶος ἐσθλείν πρὸς ἡμέρας
ἀρξάμενος, ἢ πάλιν πρὸς ἡμέραν.

Athenæus adds several other passages to the same effect; but I need not go beyond the quotation from Diphilus, and will conclude this note by citing and translating a jest of the witty and dissolute Gnathæna upon the frigidity of the Plays of the last-named author:—

Παρὰ Γναθαίνῃ Δίφιλος πίνων ποτὲ
ψυχρόν γ', ἔφη, τὰγγεῖον ᾧ Γνάθαιν' ἔχεις.
τῶν σῶν γὰρ, εἶπεν, ἐπιμελῶς ᾧ Δίφιλε
εἰς αὐτό γ' αἰεὶ δραμάτων ἐμβάλλομεν.¹

—Machon apud Athen. xiii. cap. 43.

Quoth Diphilus, "Upon my word
Gnathæna's wine is cold as snow."
"Why, yes!" Gnathæna says, "we poured
Your dramas in, to make it so."

Or rather "we pour:": we are in the habit of doing so; it is a recipe we have.

¹ τῶν Ἀθηναίων καταφρονουμένων διὰ τὴν περὶ τὸ Δῆλιον συμφορὰν.—Diod. Sic. xii. cap. 75.

Athens,^k lest the Bœotians, flushed with success, should throw off the singular reluctance which they had hitherto always displayed to cross their own frontier (and which had even well-nigh withheld them from attacking the invading Athenian host on that border-land whereon the battle of Delium was fought) and should lead their victorious forces into the defenceless fields of Attica. And it would seem that the Athenian army became, to a certain extent, demoralised¹ by its defeat, and lost those habits of obedience and discipline which still distinguished the efficient and well-trained Athenian navy.

A still heavier blow was awaiting the Athenians. Brasidas was in the midst of their invaluable possessions on the north-west coast of the Ægean: city after city was falling away to him, each wishing to be the first to revolt; Acanthus, Stagirus, the great and important town of Amphipolis, Torone, Scione, Mende, were already in his hands; the whole fabric of their empire was shaken to its centre. The flower of the Athenian army was despatched, under Cleon, to recapture Amphipolis; but the troops were disorganised, the leader was incompetent, and they were totally routed

^k Xenophon records a very remarkable conversation, which must have taken place about this time, between Socrates and the younger Pericles, then one of the Athenian Generals. *ὄρᾳς*, says Pericles, *ὅτι ἀφ' οὗ ἦ τε σὺν Τολμίδῃ τῶν χιλιῶν ἐν Λεβαδείᾳ συμφορὰ ἐγένετο, καὶ ἡ μεθ' Ἰπποκράτους ἐπὶ Δηλίου, ἐκ τούτων τεταπεινῶται μὲν ἡ τῶν Ἀθηναίων δόξα πρὸς τοὺς Βοιωτοὺς, ἐπῆρται δὲ τὸ τῶν Θηβαίων φρόνημα πρὸς τοὺς Ἀθηναίους; ὥστε Βοιωτοὶ μὲν, οἱ πρόσθεν οὐδ' ἐν τῇ ἑαυτῶν τολμῶντες Ἀθηναίους ἄνευ Λακεδαιμονίων τε καὶ τῶν ἄλλων Πελοποννησίων ἀντιτάττεσθαι, νῦν ἀπειλοῦσιν αὐτοὶ καθ' ἑαυτοὺς ἐμβαλεῖν εἰς τὴν Ἀττικὴν. Ἀθηναίοι δὲ, οἱ πρότερον, ὅτε Βοιωτοὶ μόνοι ἐγένοντο, παρθούντες τὴν Βοιωτίαν, φοβοῦνται μὴ Βοιωτοὶ δηλώσωσι τὴν Ἀττικὴν. Καὶ ὁ Σωκράτης, ἀλλ' αἰσθάνομαι μὲν, ἔφη, ταῦτα οὕτως ἔχοντα.—Xen. Mem. iii. cap. 5, § 4 & 5.*

¹ In the Dialogue from which the foregoing note is taken, Pericles goes on to lament the absence of order and sound discipline in the Athenian commonwealth. *ἐξ ὧν*, says he, *πολλὴ μὲν ἀπειρία καὶ κακία τῇ πόλει ἐμφύεται, πολλὴ δὲ ἔχθρα καὶ μῖσος ἀλλήλων τοῖς πολίταις ἐγγίγνεται· δι' ἃ ἔγωγε μάλα φοβοῦμαι αἰεὶ, μή τι μείζον ἢ ὥστε φέρειν δύνασθαι κακὸν τῇ πόλει συμβῆ. Μηδαμῶς, ἔφη ὁ Σωκράτης, ὦ Περικλεῖς, οὕτως ἡγοῦ ἀνηκέστου πονηρίας νοσεῖν Ἀθηναίους. οὐχ ὄρᾳς ὡς εὐτακοὶ εἰσιν ἐν τοῖς ναυτικοῖς; . . . Τοῦτο γάρ τοι, ἔφη [ὁ Περικλῆς] καὶ θαυμαστόν ἐστι τὸ τοὺς μὲν τοιοῦτους πειθαρχεῖν τοῖς ἐφεστῶσι, τοὺς δὲ ὀπλίτας καὶ τοὺς ἰππεῖς, οἱ δοκοῦσι καλοκάγαθία προκεκρίσθαι τῶν πολιτῶν, ἀπειθεστάτους εἶναι πάντων.—Xen. Mem. iii. cap. 5, § 17-19.*

under the walls of Amphipolis, almost without striking a blow. What effect this crushing defeat might have upon the Athenian allies, it was of course impossible to conjecture; and Athens began to repent that she had not, while yet on the vantage-ground of success, accepted the favourable terms which the Spartans had then been ready to give.

Thucydides^m tells us that the two chief obstacles to peace had been Cleon, the Athenian demagogue, and Brasidas, the Spartan general: Brasidas, because of the success and the glory which he was gaining in the War; Cleon, because in quiet times his malpractices would be more apparent and his calumnies less easily believed. It was, indeed, chiefly through the

^m Thucydides describes in the following manner the circumstances which paved the way for the Peace of Nicias:—*ξυνέβη τε εὐθὺς μετὰ τὴν ἐν Ἀμφιπόλει μάχην καὶ τὴν Ῥαμφίου ἀναχώρησιν ἐκ Θεσσαλίας, ὥστε πολέμου μὲν μηδὲν ἔτι ἄψασθαι μηδετέρους, πρὸς δὲ τὴν εἰρήνην μᾶλλον τὴν γνώμην εἶχον, οἱ μὲν Ἀθηναῖοι πληγέντες ἐπὶ τῷ Δηλίῳ καὶ δι' ὀλίγου αὖθις ἐν Ἀμφιπόλει, καὶ οὐκ ἔχοντες τὴν ἐλπίδα τῆς βώμης πιστὴν ἔτι, ἢ περ οὐ προσεδέχοντο πρότερον τὰς σπονδὰς, δοκοῦντες τῇ παρούσῃ εὐτυχίᾳ καθυπέτεροι γενήσεσθαι· καὶ τοὺς ἑμμάχους ἅμα ἐδεδίεσαν σφῶν, μὴ διὰ τὰ σφάλματα ἐπαυρόμενοι ἐπὶ πλείον ἀποστῶσι, μετεμέλοντό τε ὅτι μετὰ τὰ ἐν Πύλῳ (cf. line 665 of this Play) καλῶς παρασχὼν οὐ συνέβησαν· οἱ δ' αὖ Λακεδαιμόνιοι παρὰ γνώμην μὲν ἀποβαίνοντος σφίσι τοῦ πολέμου, ἐν ᾧ ὄφοντο ὀλίγων ἐτῶν καθαιρήσειν τὴν τῶν Ἀθηναίων δύναμιν, εἰ τὴν γῆν τέμνοινεν, περιπεσόντες δὲ τῇ ἐν τῇ νήσῳ ξυμφορᾷ, οὐα οὐπω γεγένητο τῇ Σπάρτῃ, καὶ ληστευομένης τῆς χώρας ἐκ τῆς Πύλου καὶ Κυθήρων, αὐτομολούτων τε τῶν Εἰλιώτων, καὶ αἰεὶ προσδοκίας οὔσης μὴ τι καὶ οἱ ὑπομένοντες τοῖς ἔξω πίσυνοι πρὸς τὰ παρόντα σφίσι, ὥσπερ καὶ πρότερον, νεωτερίσωσιν. συνέβαινε δὲ καὶ πρὸς τοὺς Ἀργεῖους αὐτοῖς τὰς τριακονταετίαι σπονδὰς ἐπ' ἐξόδῳ εἶναι, καὶ ἄλλας οὐκ ἤθελον σπένδεσθαι οἱ Ἀργεῖοι, εἰ μὴ τις αὐτοῖς τὴν Κυνοσουρίαν γῆν ἀποδώσει· ὥστε ἀδύνατα εἶναι ἐφαίνετο Ἀργεῖοι καὶ Ἀθηναῖοι ἅμα πολεμεῖν· τῶν τε ἐν Πελοποννήῳ πόλεων ὑπόπτειν οὐκ ἀποστήσεσθαι πρὸς τοὺς Ἀργεῖους· ὕπερ καὶ ἐγένετο. Ταῦτ' οὖν ἀμφοτέρους αὐτοῖς λογιζομένοις ἐδόκει ποιητέα εἶναι ἢ ἐξυμβασίς, καὶ οὐχ ἦσσαν τοῖς Λακεδαιμόνιοις, ἐπιθυμία τῶν ἀνδρῶν τῶν ἐκ τῆς νήσου κομίσασθαι· ἦσαν γὰρ οἱ Σπαρτιάται αὐτῶν πρῶτό τε καὶ ὁμοίως σφίσι ξυγγενεῖς. ἤρξαντο μὲν οὖν καὶ εὐθὺς μετὰ τὴν ἀλῶσιν αὐτῶν πράσσειν, ἀλλ' οἱ Ἀθηναῖοι οὐπω ἤθελον, εὐ φερόμενοι, ἐπὶ τῇ ἴσῃ καταλύεσθαι. σφαλόντων δὲ αὐτῶν ἐπὶ τῷ Δηλίῳ παραχρῆμα οἱ Λακεδαιμόνιοι, γνόντες νῦν μᾶλλον ἂν ἐνδεξομένους, ποιῶνται τὴν ἐνιαύσιον ἐκεχειρίαν, ἐν ᾗ ἔδει ξυνώντας καὶ περὶ τοῦ πλείονος χρόνου βουλεύεσθαι. ἐπειδὴ δὲ καὶ ἡ ἐν Ἀμφιπόλει ἦσσα τοῖς Ἀθηναίοις ἐγένετο, καὶ ἐτεθῆκει Κλέων τε καὶ Βρασιδᾶς, οὔτε ἀμφοτέρωθεν μάλιστα ἠναντιοῦντο τῇ εἰρήνῃ, ὁ μὲν διὰ τὸ εὐτυχεῖν τε καὶ τιμᾶσθαι ἐκ τοῦ πολεμεῖν, ὁ δὲ γενομένης ἡσυχίας καταφανέστερος νομίζων ἂν εἶναι κακουργῶν καὶ ἀπιστότερος διαβάλλων, κ. τ. λ.—Book v. chaps. 14-16.*

restless activity of Brasidas that the armistice for one year, which had been concluded in the spring of B.C. 423 (very shortly after the battle of Delium), had been rendered abortive; nor can we wonder if, with the brilliant career which was then opening before him, he strained every nerve to prevent its being closed by the ill-timed advent of Peace. The battle of Amphipolis removed both these obstacles: Cleon was slain by a Myrcinian targeteer as he fled from the field of combat: Brasidas was one of the seven who fell on the Lacedæmonian side.

And now arose throughout Hellas an earnest and impatient yearning after the Peace which, it was obvious, could not be long withheld.ⁿ So strong was the feeling that the War was about to determine, that hostilities were suspended by tacit consent, and the Spartan reinforcements, under Rhamphias, turned back from Thessaly of their own accord: partly, no doubt, for other reasons, but^o “chiefly,” says Thucydides, “because they knew that, when they left Sparta, their Government was bent upon making a peace.”

It was at this moment, when the prospect of the restoration of Peace to

ⁿ οἱ μάλιστα προσπολεμοῦντες τῇ εἰρήνῃ τῆς Ἑλλάδος Κλέων καὶ Βρασιδῆς ἦσαν, ὃν ὁ πόλεμος τοῦ μὲν ἀπέκρυντε τὴν κακίαν, τοῦ δὲ τὴν ἀρετὴν ἐκόσμηι. τῶ μὲν γὰρ ἀδικημάτων μεγάλων, τῶ δὲ κατορθωμάτων ἀφορμὰς παρέιχε. τούτων οὖν ἅμα πεσόντων ἐν μάχῃ μῆ περὶ Ἀμφίπολιν, εὐθὺς ὁ Νικίας παραλαβὼν τοὺς μὲν Σπαρτιάτας, ἔκπαλαι τῆς εἰρήνης ὀρεγομένους, τοὺς δ' Ἀθηναίους οὐκέτι τῶ πολέμῳ θαρροῦντας, ἀμφοτέρους δ' οἷον ἐκκελυμένους καὶ παρακαθιέντας ἐκουσίως τὰς χεῖρας, ἔπραττεν ὅπως εἰς φιλίαν τὰς πόλεις συναγαγὼν, καὶ τοὺς ἄλλους Ἑλληνας ἀπαλλάξας κακῶν καὶ ἀναπανσάμενος, βίβαιοι οὕτω τὸ τῆς εὐτυχίας ὄνομα πρὸς τὸν αὐθις χρόνον ποιοίτο. τοὺς μὲν οὖν ἐπύρους καὶ πρῆβυτέρους, καὶ τῶν γεωργῶν τὸ πλήθος αὐτόθεν εἰρηρικὸν εἶχεν. . . . ἦσαν οὖν πρότερον πεποιημένοι τινα πρὸς ἀλλήλους ἐκεχειρίαν ἐνιαύσιον, ἐν ᾗ, συνιόντες εἰς ταῦτ' οὐ καὶ γενομένοι πάλιν ἀδείας καὶ σχολῆς καὶ πρὸς ξένους καὶ οἰκείους ἐπιμειξίας, ἐπόθουν τὸν ἀμίαντον καὶ ἀπόλεμον βίον. ἡδέως μὲν ἀδόντων τὰ τοιαῦτα χωρῶν ἀκούοντες—

κείσθω δόρυ μοι μίτον ἀμφιπλέκειν ἀράχλαις,

ἡδέως δὲ μεμνημένοι τοῦ εἰπόντος, ὅτι τοὺς ἐν εἰρήνῃ καθεύδοντας οὐ σάλπιγγες, ἀλλ' ἀλεκτρύνες ἀφνυρίζουσι, λοιδοροῦντες οὖν καὶ προβαλλόμενοι τοὺς λέγοντας ὡς τρίς ἐννέα ἔτη διαπολεμηθῆναι πέπρωται τὸν πόλεμον, ἔπειθ' οὕτω περὶ παντὸς εἰς λόγους συμβάλλοντες, ἐποίησαντο τὴν εἰρήνην.—Plutarch Nicias, cap. 9.

^o μάλιστα δὲ ἀπῆλθον εἰδότες τοὺς Λακεδαιμονίους, ὅτε ἐξῆσαν, πρὸς τὴν εἰρήνην μᾶλλον τὴν γνώμην ἔχοντας.—Thuc. v. 13.

Hellas was the one great topic which engrossed all hearts and tongues, that Aristophanes composed the Comedy which, from its subject, he named 'The Peace.' It was exhibited^p at the great city Dionysia, in the archonship of Alcæus, March, B.C. 421. And hardly had it been produced upon the stage, when the Peace of which it sang dawned upon the Hellenic world. The Peace of Nicias was concluded in March or April, B.C. 421, immediately after the great city Dionysia in the same archonship of Alcæus.^q It was no mere^r five years' truce, savouring of tar, and dockyards, and naval preparations—no mere ten years' truce, savouring of intrigues and political combinations—not even a mere thirty years' truce, to which the hopes of Aristophanes had, four winters earlier, been limited—it was a Peace for fifty years, a term of which few, who had served in the War, could reasonably expect to see the expiration.

Almost immediately after the Peace, a defensive alliance was made between the Athenians and Lacedæmonians, and the prisoners on each side were released.

So ended the first period of the Peloponnesian War, a period which, by way of distinction, was subsequently, from the King who led the Spartan armies at its commencement, called the Archidamian War.

It is said in line 990 of this Play, that the Athenians had for thirteen years been languishing for want of Peace. And it was, therefore, at one time contended by Paulmier and others that, inasmuch as the Peloponnesian War did not formally commence until the year B.C. 431, the Play could not have been written until the year B.C. 419 or 418. But this objection assumes that the peace between the Athenian Empire and the Peloponnesian Confederacy had remained undisturbed by any hostilities until the formal commencement of the Peloponnesian War: whereas, in truth, for a period

^p Ἐνίκησε τῷ δράματι ὁ ποιητὴς ἐπὶ ἄρχοντος Ἀλκαίου, ἐν ἄστει.—Second Argument, *infra* page xxxvi.

^q Ἀρχει δὲ τῶν σπονδῶν — ἐν Ἀθήναις ἄρχων Ἀλκαίος, Ἐλαφροβολιῶνος μηνὸς ἕκτη φθίνοντος.—Ἄνται αἱ σπονδαὶ ἐγένοντο τελευτῶντος τοῦ χειμῶνος ἅμα ἤρι, ἐκ Διονυσίων εὐθὺς τῶν ἄστικῶν.—Thuc. v. 19, 20.

^r See Aristophanes, *Acharnians*, 188-200.

of fully three years before the actual declaration of war on the part of the whole Confederacy, Athens had been incessantly coming into collision with some of its principal members. Not only had the Megarians, by a formal interdict, been excluded from all intercourse with the Athenian empire; but the forces of Athens and Corinth had clashed in open and undisguised conflict, both on the east and on the west coasts of Hellas, at Potidæa on the one side and at Coreyra on the other. No less than ten States had taken part with Corinth in the first expedition to Coreyra; and, when Athens actively interposed in favour of the Coreyræans, it was felt on all sides that the war was virtually begun. The period which intervened before the Peloponnesian Confederacy, as a whole, could be set in motion against Athens was anything but a period of peace and tranquillity. Thucydides^s clearly regarded it as a mere prelude to the more formal War: a season of trouble and uneasiness, of broken treaties, of complaints and recriminations, of wars and rumours of wars: the skirmishing which preceded the actual conflict of the great Hellenic powers.

It is, therefore, strictly accurate to say that in the year B.C. 421 the Athenians had for thirteen years been deprived of the blessings of Peace: nor is there any real contradiction, as has been alleged by some, between such a statement as this, and those contained in the *Acharnians* and the *Knights*.^t *There* the poet is referring to events—the exclusion of the products of Bœotia from the Athenian market, and the flocking of the country population into Athens—which happen to have been almost exactly

^s Thucydides describes the origin of the War in the following manner: ἤρξαντο αὐτοῦ Ἀθηναῖοι καὶ Πελοποννήσιοι λύσαντες τὰς τριακοντούτεις σπονδὰς: and then referring to the Coreyræan and Potidæan conflicts, he adds that they were ostensibly the causes ἀφ' ὧν λύσαντες τὰς σπονδὰς ἐς τὸν πόλεμον κατέστησαν.—i. 23. So in chap. 66, distinguishing between the Corinthians and the entirety of the Confederacy, he says that the Athenians and Corinthians were openly warring against each other, ἀπὸ τοῦ προφανοῦς ἐμάχοντο· οὐ μόντοι ὃ γε πόλεμός πω ξυνερρώγει, ἀλλ' ἔτι ἀνακωχὴ ἦν· ἰδίᾳ γὰρ τὰυτα οἱ Κορίνθιοι ἔπραξαν. And at the close of the first book he describes this preliminary period as a σπονδῶν ξύγχυσις καὶ πρόφασις τοῦ πολεμεῖν.

^t In *Acharnians*, 890 (B.C. 425) the speaker welcomes a Copaic eel, after a six years' absence. In *Knights*, 793 (B.C. 424), the year then current is spoken of as the eighth year that the populace had been dwelling in tubs, and turrets, and crannics.

coincident in date with the formal commencement of the Peloponnesian War. *Here* he is speaking of a state of conflict and disquietude which had existed for a considerable period prior to such formal commencement.

The correct view was ably and successfully maintained by Petit,^a Gray, and others. And the controversy is now set at rest, and the date of the Play fixed for the year B.C. 421, by the discovery of the valuable chronological notice which forms the concluding portion of the Second Argument, *infra* (page xxxvi.), and which was first transcribed by Bekker from the Venetian MS., and published in the year 1829. The last distinguished supporter of Paulmier's theory was Mr. Fynes Clinton, in his 'Fasti Hellenici,' and he, in the Compendium published shortly before his death, acknowledged his error and adopted the correct date. And, indeed, it is surprising that any doubt should ever have been entertained on the subject. The entire Play would have been an Anachronism in any other year. Not only do all the incidental historical notices scattered throughout the scenes, the various circumstances of the several Hellenic peoples, and the motives by which they were respectively actuated in the negociations for Peace, accord with this epoch, and with none other: not only does the general tone of thought suit no other period of the War: but the cardinal historical fact on which the Play itself is founded absolutely excludes the possibility of any other date. Brasidas and Cleon were dead (they died in the summer of B.C. 422): the Peace was not yet made (it was made in the spring of B.C. 421).

'The Peace' is, in my judgment, the tamest * and (if the expression is

^a See Petit's *Miscellanea*, i. chap. viii. His arguments are extracted in Kuster's *Aristophanes*, p. 333. See also Gray's *Works*, ii. p. 150.

* It is right to observe that this is by no means the universal opinion. "Summam hilaritatem," says C. F. Ranke (*de Vitâ Aristoph.* § 8) "a primo initio usque ad finem spectantium animos occupasse credibile est." "Quam dulce putas risisse Athenienses," asks Richter (*Prolegomena*, p. 4) "Lacedæmoniorum reliquarumque civitatum legatos, hospitem quemque ac peregrinum, cunctos scilicet jamjam pacem gustantes, quum audirent Lacedæmonios quidem laudari tanquam viros propositi tenaces ἔλκοντας ἀνδρικός, reliquos contra, Argivos, Bæotos, miseros præsertim Megarenses, increpari accusarique tanquam pigros vel perfidos? quam risisse porro plausuque probasse, quum viderent pacis res, pio quidem sed supra modum hilari et petulanti animo, vota sacraque fieri?"

allowable) the most un-Aristophanic of all the extant Comedies of Aristophanes. It has little of the inexhaustible merriment, the exuberant vivacity, of his other Plays; and still less of that keen satire, that exquisite wit, that occasional sublimity of sentiment, that grace and elegance of thought and diction, which render his great masterpieces such unrivalled combinations of almost every poetical excellence. The plot is loose and disjointed; an important part of the Parabasis is repeated from one of his earlier plays; and the production of a colossal image of Peace is a somewhat clumsy and inelegant device, and, as such, was justly assailed with ridicule by his able and witty antagonists,⁷ Eupolis and the comedian Plato.

Yet the Play is not without its own special and characteristic excellencies. Its very defects were in some degree occasioned by the all-absorbing importance, at the moment, of the subject with which it was dealing; and by the strong and earnest feelings which that subject was everywhere calling forth. It was the gravity of the crisis in which and for which the Play was written, which, to a certain extent, dulled the vivacity and cramped the vigour of the great comedian. For years he had been labouring in furtherance of peace, and in opposition to the turbulent policy of Cleon; and now that Cleon was no more, the eager anxiety with which men looked for the restoration of peace and goodwill among the Hellenic peoples was almost too serious and too real for the lighthearted raillery and ridicule in which, at all other times, Aristophanes loved to indulge.

The Play breathes throughout a genuine appreciation of, and desire for, the enjoyments of rural life; a yearning such as all true countrymen, pent within the limits of a great city, must at times experience for "the fragrance of their old paternal fields." Few country scenes of antiquity have received more hearty commendation, in modern times, than the second instalment of the Parabasis of this play; "où l'on respire," says M. Pierron, "une des plus fraîches senteurs de la campagne." "Je demande," asks

⁷ κωμωδεῖται [ὁ Ἀριστοφάνης] ὅτι καὶ τὸ τῆς Εἰρήνης κολοσσικὸν ἐξήρην ἄγαλμα· Εὐπολὶς Ἀντολύκῳ, Πλάτων Νίκαις.—Schol. on Plato's Apology, 19 C.

M. Fallex, "s'il y a rien de plus gracieux que les scènes ravissantes de la *Paix*, d'où s'exhale je ne sais quel parfum d'idylle antique."¹

And the Play abounds also, like all the writings of Aristophanes, with genuine kindly Panhellenic sentiments, occasionally rising, amidst all the burlesque with which they are surrounded, into a strain of almost solemn and pathetic dignity, as in that beautiful address to Peace which may be called the Consecration hymn.

It is a serious defect in the constitution of the plot that the Play naturally divides itself into two distinct sections, differing from each other in purpose, in character, and even in locality. The first half of the play represents the Recovery of Peace from the celestial abodes: the second exhibits the festivities and social enjoyments which welcome her restoration to the earth. The Parabasis separates the two sections.

The first half of the Play, at times, almost assumes the character of a didactic historical poem, and becomes a most interesting supplement to and illustration of the graver history of the Peloponnesian War. The harmony which exists in all substantial points between the statements of Aristophanes and those of Thucydides is only rendered more valuable from the circumstance that the writers are regarding the same events from totally different points of view. The historian records accomplished events: the poet, for a moment, lifts the veil and gives us a glance at the same events whilst yet in the process of accomplishment, an instantaneous but complete and vivid glimpse of the underlying forces, of the hopes, the fears, the suspicions, the doubts, the rivalries, which were co-operating in their formation. The poet writes of the ever-shifting panorama before his eyes, whilst the waves are yet in motion, the wind perpetually changing, and it is all uncertain what the results may be. The historian records the results when they have

¹ Théâtre d'Aristophane par Eugène Fallex, vol. i. pp. 6, 254. I take this opportunity of acknowledging my obligations to M. Fallex (who has translated many passages of Aristophanes with the accuracy of a scholar and with the elegance and vivacity which befit a countryman of Molière) for the extremely kind and courteous manner in which he permitted me to enrich this volume with the scenes which he has translated from the Peace in his charming little work. I must also thank Dean Milman for allowing me to cite in the Appendix his version of the Parabasis.

passed into the irrevocable domain of fact, when the winds are laid, and the waves have again settled down into a state of calm and motionless tranquillity. So much the more striking is the accord which we everywhere find between the light offhand touches of Aristophanes, and the well-considered judgments of Thucydides; and that, not merely when they are treating of actual events, or estimating the conduct and character of individuals, but also when they are tracing the various dispositions and tendencies of the several Hellenic States.

The historical portion of the Play terminates with the commencement of the Parabasis: the social scenes which follow, though censured^a as not directly advancing the action of the piece, yet exhibit much more of that genial and mirthful pleasantry, which is one distinguishing characteristic of Aristophanic Comedy.

'The Peace' of Aristophanes obtained the second prize at the Great Dionysia: the first was awarded to 'The Flatterers' (*Κόλακες*) of Eupolis, and the third to 'The Clansmen'^b (*Φράτορες*) of Leucon.

The Flatterers of Eupolis^c appears to have fully deserved the victory which it obtained. It was one of those vigorous outbursts of bitter indignant satire for which that great poet was distinguished among his contemporaries: its object being Callias, the brother-in-law of Alcibiades, and the wealthiest Athenian of his day, a voluptuary who squandered his colossal fortunes with profuse and reckless extravagance upon every kind of luxury and sensual pleasure, and who was attended wherever he went by a crowd^d of fawning sophists, poets, rhetoricians, and other sycophants and parasites. These formed the Chorus of the Play, and were described as men whom neither fire nor sword could keep from their patron's

^a Schlegel, Lectures on Dramatic Art. Müller, Literature of Greece.

^b Others write it *Φράτερες*. So Meineke, *Historia Critica*, vol. i. p. 217; but the preponderance of MS. authority appears to be in favour of the form *Φράτορες*.

^c See Meineke, *Hist. Crit.* i. 130-137. *Fragm. Com.* ii. 484-498; v. 78. See also Schneider's Dissertation de Convivii Xenophontei tempore, personis, et argumento.

^d Even Gorgias, Prodicus, and Protagoras, are said to have swelled his train of flatterers, and the latter was certainly lashed by Eupolis in the *Κόλακες*.

table.^c Meineke cites from Maximus Tyrius (Diss. xx. section 7) the statement that Καλλιαν ἐν Διονυσίοις ἐκωμῶδει Εὐπολις, ιδιώτην ἄνδρα ἐν συμποσίοις κολακευόμενον, ὅπου τῆς κολακείας τὸ ἄθλον ἦν κύλικες καὶ ἐταῖραι καὶ ἄλλαι ταπειναὶ καὶ ἀνδραποδώδεις ἡδοναί, and refers to this practice the nineteenth fragment of the play—

φοροῦσιν ἀρπάξουσιν ἐκ τῆς οἰκίας
τὸ χρυσιόν, τὰργύρια πορθεῖται.

The Comedy was much esteemed by ancient critics, and more than thirty fragments of it have survived to our own times.

Little is known of the dramatic writings of Leucon. Meineke^f cites but three quotations from, or rather perhaps references to, his comedies; and all three belong to this play of the Clansmen.

In one point the three victorious Comedies seem to have concurred: the Flatterers, the Peace, the Clansmen alike contained an attack upon the greedy and fawning character of the tragedian^g Melanthius.

The first of the Arguments prefixed to this Play contains the following statement:—"Aristophanes is said in the didascalie to have exhibited an Εἰρήνη on two^h distinct occasions: it is uncertain, therefore, says Eratosthenes, whether he exhibited the same Play a second time, or produced another which has not come down to us. Crates, however, recognised two Plays, writing thus: *at all events in the Acharnians, or in the Babylonians, or in the second Peace.* And, indeed, there are many scattered passages cited as from the Peace which are not to be found in the existing Play."

^c οὓς οὐ πῦρ, οὐ σίδηρος, οὐδὲ χαλκὸς εἶργει μὴ φοιτᾶν ἐπὶ δείπνον.—Fragm. iii. Meineke.

^f See Meineke, Hist. Crit. i. 217. Fragm. Com. ii. 749.

^g Aristophanes assails him in the Peace, 802-818 and 1009-1115. On the former passage the Scholiast says Καὶ πολὺ μᾶλλον ἐν τοῖς Κόλαξι Εὐπολις ὡς κίναιδον αὐτὸν διαβάλλει καὶ κολακα: whilst Athenæus, viii. cap. 30, speaking of Melanthius, tells us, κομφοδοῦσι δ' αὐτὸν ἐπὶ ὄψοφαγία Λεύκων ἐν Φράτερσιν, Ἀριστοφάνης ἐν Εἰρήνῃ, Φερεκράτης ἐν Πετᾶλῃ· ἐν δὲ τοῖς Ἰχθύσιν Ἀρχιππος τῷ δράματι ὡς ὄψοφάγον δήσας παραδίδωσι τοῖς ἰχθύσιν ἀντιβρωθόμενον.

^h δις, as I venture to correct the Argument. See the note infra.

This is, I believe, the only passage in the whole range of ancient literature in which any allusion is made to a Second Play of the same name as the present: and on this passage we may fairly make the following observations:—

(1). That beyond twice recording the success Ἀριστοφάνους Εἰρήνη, the didascalizæ would probably give no information on the subject.

(2). That the writer of the Argument had certainly never seen any second Peace.

(3). That Eratosthenes had certainly never seen any second Peace, and had no grounds, excepting such as were furnished by the entries in the didascalizæ, for suspecting that such a Play had ever in fact existed.

(4). That the language attributed to Crates does not by any means necessarily imply that he had ever seen any second Peace; and, indeed, it is highly improbable that he should have been acquainted with a Play, the very existence of which had escaped the investigation of so learned and industrious a student as Eratosthenes.

(5). That the passages to which the author of the Argument refers must have been invariably cited as from the Peace *simpliciter*, and cannot in any instance have been cited as from the Second Peace *eo nomine*.

(6). That the old grammarians, citing passages from memory, are constantly referring them to the wrong play; and therefore the mere fact that passages, cited as from the Peace, are not to be found in the existing Play, raises little or no presumption of the existence of another play of that name.

The fragments of Aristophanes have been collected by Canter, Coddæus, Brunck, Dindorf, and Bergk.¹ Their united researches have brought together six passages only cited as from the Peace, and not found in the existing play. Of these six fragments, one is from Pollux, one from Stobæus, one from Suidas, and the remaining three from Eustathius. The earliest of these writers lived centuries after the time of Eratosthenes; and

¹ The collection of Aristophanic fragments contained in Meineke's *Fragmenta Comicorum Græcorum* was contributed by Theodore Bergk.

it is very unlikely that they should have seen the play which the research of that great scholar was unable to discover: and even had they done so, it is absolutely incredible that after the doubts expressed by Eratosthenes (with whose works they were well acquainted) they should have invariably spoken of it simply as the Peace, without ever in any way distinguishing it from the more celebrated play of that name, which had always been well and familiarly known.

Let us now examine seriatim the six passages in question:—

I.

The first is found in Pollux x. Segm. 188, where it is said, 'Εν γοῦν τῇ Ἀριστοφάνους [Εἰρήνῃ γέγραπται]

τὴν δ' ἀσπίδα
ἐπίθημα τῷ φρέατι παράθεσ εὐθέως.

The words *Εἰρήνῃ γέγραπται* are omitted in some of the MSS. of Pollux; and whether they are due to Pollux himself or to some copyist, it is, I think, highly probable that the reference intended is to the existing play, the writer recollecting that, towards the close of the Comedy, Trygæus does in truth recommend the conversion of the shield to certain domestic purposes, though a well-cover is not among them.

II.

Stobæus (*Florilegium*, Tit. lvi. ed. Gaisford) cites the two following passages in commendation of the art of husbandry:—

(1). Ἀριστοφάνους Εἰρήνης.

A. Τοῖς πᾶσιν ἀνθρώποισιν εἰρήνης φίλης
πιστὴ τροφὸς, ταμία, συνεργὸς, ἐπίτροπος,
θυγάτηρ, ἀδελφὴ· πάντα ταῦτ' ἐχρητό μοι.

B. Σοὶ δ' ὄνομα δὴ τί ἐστιν; A. Ὅ, τι; Γεωργία.

(2). Ὡ ποθεινὴ τοῖς δικαίοις καὶ γεωργοῖς ἡμέρα,
ἄσμενός σ' ἰδὼν προσειπεῖν βούλομαι τὰς ἀμπελούς.

The second passage is vv. 556, 557, of the existing Play. And it has been suggested with great probability that the heading Ἄριστοφάνους Εἰρήνης has been accidentally misplaced, "qui plurimorum," says Dindorf,^k "in Stobæo fons errorum fuit," and that the first passage is really taken from the Γεωργοί (Farmers) of Aristophanes.

III.

The next passage is gleaned from Suidas, who explains τήμερος to be ὁ σημερινός· καὶ ἔστι τεταγμένον ἐπὶ σώματος. τὸ δὲ τήμερον ἐπὶ χρόνου λέγεται, καὶ ἐν Εἰρήνῃ

Ἰὼ Λακεδαίμον τί ἄρα ποιήσει (πέισει) τήμερα ;

Here we can fortunately at once detect and rectify the error; for Suidas is but transcribing the Scholiast on Clouds, 699, where the line is cited as being not ἐν Εἰρήνῃ but ἐν Ὀλκᾶσιν (a play of a kindred character, see the second Argument infra). The transcriber was no doubt misled from thinking of the exclamations of War in lines 243, etc., of this play.

IV.

Eustathius, Comment. in Hom. p. 801, speaking of the word ἀνεῖν, says δηλοῖ τὸ πτίσσειν ὡς Ἄριστοφάνης ἐν Εἰρήνῃ δηλοῖ. The word ἀνεῖν or αἰνεῖν does not occur in the Peace, but it seems to have been used in the Γεωργοί. See Bergk's note on Fragm. ix. of the Γεωργοί in Meineke's collection.

V.

In the same Commentary, p. 1291, Eustathius, explaining the word φῖτυ, says δηλοῖ φυτὸν ἢ φύτευμα, ὡς Ἄριστοφάνης ἐν Εἰρήνῃ. Πόθεν τὸ φῖτυ; τί τὸ γένος; τίς ἡ σπορά; This would seem to be a correct reference to line 1164 of the present play; the verse which follows in Eustathius being cited from some other play, the name of which has accidentally dropped out.

^k De Aristophanis Fabularum numero et nominibus. Vol. i. p. 505. See, however, Ranke's larger treatise, De Vitâ Aristophanis. Lipsiæ, 1846. Sec. 28.

VI.

In the same Commentary, p. 1573, Eustathius says, Ἀριστοφάνης ἐν Εἰρήνῃ σεμνύνων τὰς Ἀθήνας, μαρτυρεῖ ὡς διηγεκείς ἐκεῖ αἱ ὀπώραι. This is certainly an error: Eustathius should have said ἐν Ὠραῖς, not ἐν Εἰρήνῃ. Ὅτι ἐν ταῖς Ἀθήναις διηγεκείς ἦσαν αἱ ὀπώραι πᾶσαι, μαρτυρεῖ Ἀριστοφάνης ἐν Ὠραῖς, says Athenæus, xiv. cap. 68. See also Id. ix. cap. 14.¹ Even Bergk^m admits that this passage cannot be claimed for the second Εἰρήνῃ. Indeed, it is simply incredible that Eustathius, who flourished in the twelfth century *after* Christ, should be familiarly citing under the name of the Peace, that comedy of which the vast research and prodigious learning of Eratosthenes could in the third century *before* Christ detect no traces whatever.

On the whole, therefore, we must, I think, come to the conclusion that if any such play as the second Εἰρήνῃ ever existed, it had ceased to exist, at all events under that name, before the time of Eratosthenes, and we have no more materials than he had for deciding what was the exact meaning of that entry in the didascalix̄ whereby it appeared that Aristophanes had, on two distinct occasions, exhibited a Comedy under the name of the Peace. Did he exhibit the same play twice? or did he really write a second play of that name?

Any answer which we may give to these questions must, of course, be of a purely conjectural character; but to me it seems extremely improbable that the present play should have been produced on the stage a second time. It was written for the particular crisis which was occurring in B.C. 421, and would have lost all its point and piquancy when repeated on any subsequent occasion. Moreover it did not pretend to any very special merits, was not greatly successful at its first appearance, and had been made a subject of ridicule by the poet's contemporaries. On the other hand, it is in no way improbable that Aristophanes should, at some later epoch, have endeavoured

¹ The passage referred to is that of which the two first lines are cited and translated in my note on line 577 of this Play.

^m Meineke, Com. Fragm. ii. 1068.

to work out in a happier vein and with improved execution the general conception embodied in this Comedy, omitting the devices which had been censured for their extravagance or impropriety, and adapting the incidents of the drama to the altered circumstances of the times. And if he retained his *Χορὸς γεωργῶν*, he would be likely enough to have followed his usual practice of naming the Play from the Chorus (as is the case in eight out of his eleven extant comedies), so that the second *Εἰρήνη* would, for distinction's sake, be also called the *Γεωργοί*, or the Farmers. And since we know that Aristophanesⁿ did in fact write a comedy under that name, and since the fragments of it which still remain do, in fact, bear in many points a singularly close resemblance to the play before us, there is nothing unreasonable in the conjecture (and, of course, it is merely a conjecture) that the Play, which when acted bore the same name as the present, is that which was afterwards called by the distinctive appellation of the *Γεωργοί*.

Fritzsche, in one ° of those instructive Aristophanic tracts in which he

ⁿ Plutarch (*Nicias*, cap. 8), speaking of the affair at Pylus, says that the conduct of Nicias in yielding the command of the army to Cleon was made the subject of much censure, and he adds, *σκόπτει δ' αὐτὸν εἰς ταῦτα πάλιν Ἀριστοφάνης ἐν μὲν Ὀρνισιν οὕτω πως λέγων—*

*καὶ μὴν μὰ τὸν Δῖ οὐχὶ νυστάζειν γ' ἔτι
ἄρα ἔστιν ἡμῖν οὐδὲ μελλονικιᾶν.—(639, 640.)*

ἐν δὲ Γεωργοῖς ταῦτα γράφων—

(A). Ἐθέλω γεωργεῖν. (B). εἴτα τίς σε κωλύει ;

(A). Ὑμεῖς. ἐπεὶ δίδωμι χιλίας δραχμὰς
ἐάν με τῶν ἀρχῶν ἀφήτε. (B). δεχόμεθα ·
δισχίλιαί γάρ εἰσι σὺν ταῖς Νικίου.

From this passage Süvern (*Essay on the Γῆρας*, p. 172 in Hamilton's translation) and Bergk (*Meineke, Com. Fragm.* ii. 985) infer that the *Γεωργοί* "must have been exhibited about the time of the Knights." But it would surely have been more reasonable to infer that it was exhibited about the same time as the *Birds*. And in fact, I believe, that in both plays Aristophanes is primarily referring to the extreme backwardness and reluctance displayed by Nicias in regard not to the Sphacterian enterprise, but to the Sicilian expedition. Such, at all events, is the explanation given of the lines in the *Birds* by the Scholiast there, by Suidas, and by all the commentators of authority. This would place the *Γεωργοί* about seven years later than the *Peace*.

° De Dætalensibus Aristophanis Commentatio. Lipsiæ, 1831. Page 131. Note 71.

was accustomed to pour out upon every subject which came in his way a copious flood of learning and acuteness, not always guided by sound judgment, made the following observations on the fourth of the above-mentioned passages:—"Eustathius de *αἶνει* disserens p. 801 *δηλοῖ δὲ τὸ πισσεῖν* inquit *ὡς Ἀριστοφάνης ἐν Εἰρήνῃ δηλοῖ*. Etiam hic locus Brunckii Dindorfique ^p *præclaram diligentiam latuit*. Pertinet ad hexametrum (Pollux x. 187) quem jam Brunckius e *Γεωργοῖς* exemptum esse intellexit *Μῆ μοι Ἀθηναίους αἶνειτ' ἢ μολγοὶ ἔσσονται*. — Nimirum jam veteres eam Comici fabulam quæ plerumque *Γεωργοὶ* appellatur, *Εἰρήνης* etiam nomine inscripserunt, Eustathius ipse p. 1291, Crates, Stobæus, Pollux. Verissime. Etenim *Γεωργοὶ* fabula nihil aliud fuit quam *Pacis* ejus quæ ætatem tulit editio altera, id quod mox alibi certis argumentis demonstrabo." I am not aware that Fritzsche ever resumed this hastily conceived idea, or fulfilled the promise which he made at the close of the foregoing passage. And Bergk, although in his treatise^a on the Remains of the Old Comedy he was inclined to adopt the idea, yet subsequently, in his Collection^r of Aristophanic fragments, treated it as altogether without foundation. To me it seems in the highest degree improbable that the grammarians in question should have *intentionally* cited the *Γεωργοὶ*, as Fritzsche supposes them to have done, under the simple name of the Peace: I believe that it was by a mere unintentional oversight that the six passages, which we have been considering, were attributed to the Peace, and that the Peace from which they were *supposed* to come was, in fact, the existing Comedy of that name. But I think it not unlikely that Aristophanes did write a second play on the same subject, which was acted

^p The reader must understand that from Fritzsche's pen a compliment to Dindorf is merely ironical. His usual language as regards Dindorf constantly transgresses the limits of courteous criticism. Thus, in his note to Thesm. 225, complaining that Dindorf had omitted line 273 of the Peace ("optimum senarium dummodo sententiam intellexeris"), he adds, "Quod si ille in instituto persistens omnes poetarum Græcorum versus qui ei justo obscuriores videbuntur expunget, magnopere vereor ne postremo perexiguam partem quum reliquorum tum ipsius Aristophanis nobis relinquere cogatur."

^a De Reliquiis Comœdiæ Antiquæ, p. 323.

^r Meineke, Com. Fragm. ii. 1066.

under the same name ; but which, long before the time of Eratosthenes, either was altogether lost, or had assumed and was passing under a different title ; and, if the latter view be correct, I know of no play with which we can so reasonably identify it as we can with the *Γεωργοί*.

Little or nothing has been done, since the commencement of this century, to assist in a right understanding of the Peace of Aristophanes. The notes of Bothe and Richter, the only two editors who have attempted at any length to explain it, are of very moderate value ; and we are still for all practical purposes left to the old commentaries of Florent Chretien, Bergler, and Brunck. The play has, however, largely participated in the general improvement of the Aristophanic text, which resulted from the collation of the Ravenna and Venetian MSS.

In the present edition, the first complete edition of the Peace which has ever been published by an Englishman, I have endeavoured to adhere more closely than has hitherto been done to the reading of those two excellent MSS.^a Some emendations of previous editors I have of course adopted ; but those which I have myself introduced are few in number, and are, I think, harmless and unimportant—as, for example, *εἰς μέσους αὐτός σ'* for the old reading *εἰς μέσους αὐτοῦς* in v. 882 ; *εἶ' ν* for *ἐν* in v. 931 ; *αὐτά γ' ἀποδώσει* for *αὐτ' ἀποδώσεται* in v. 1259, and the like. The various

▪ There are still, however, several passages in which I should wish to replace the readings of these two MSS. (1) In line 447 I was wrong in reading *κεῖ* with all the preceding editions. Trygaus, starting afresh, would naturally commence with *εἰ*. (2) In line 529 I ought not to have accepted Dobree's emendation *κρομμυοξερυγμίας*. *Ὁξυρεγμῖαν* is used by Aristophanes in the *σκηναὶ καταλαμβάνουσαι*, and by Lucian De Mercede Conductis, 19, in just the same sense. (3) In line 542 I was wrong in following the bulk of the editors in reading *κνάθοις*. No doubt *προσκειμένοι*, like *ἐπικείμενοι* and *περικείμενοι*, can take an accusative. (4) In line 1240 I ought not to have followed Brunck and his Parisian MS. in reading *τί δ' ἔγωγ' ἄρα ; τί δ' ἄρα* is, I think, clearly right ; for even if there is no other certain example in Aristophanes of such a use of *ἄρα*, yet the usage is too familiar in other Attic writers to admit of any real suspicion. And (5) I doubt if I was right in adding the aspirate to *ἄγων* in line 276. See Eur. Hec. 229 ; Phœn. 860 ; Med. 235, 402 ; Hipp. 496. On the other hand, however, in addition to the passages cited in my note, compare Eur. Helen. 1090, *Μέγας γὰρ ἀγών*. See also Frogs, 884.

readings and conjectures are collected at the end of the Play ; whilst in the notes which are subjoined to the text, I have attempted to bring out the purpose and meaning of the poet, to illustrate the historical bearings of the Comedy, and to explain such phrases and passages as seemed to require an explanation, carefully distinguishing, in every instance, whatever I have borrowed from previous writers. The translation, though generally literal, is not uniformly so: it is designed to be readable as a whole, without reference to the original Greek: and I have not hesitated to sacrifice strict verbal accuracy whenever such a course seemed desirable for the carrying out of that primary object. The translation retains the anapæstic, trochaic, and iambic measures, the heroic hexameters, and the other familiar metres of the original. And in one instance, vv. 775-818, I have endeavoured to reproduce with exactness a more complicated Choral system, but the attempt was not so successful as to encourage a repetition. The metre which I have employed, both in this Play and in the Clouds, to represent the long "Aristophanic" verses, is (when the lines terminate with a dissyllabic rhyme) exactly identical with that of the original. Thus, in Clouds, 395-7—

*"But tell me from Whom comes the bolt through the gloom, with its awful and terrible
flashes,
And wherever it turns, some it singes and burns, and some it reduces to ashes!
For this 'tis quite plain, let who will send the rain, that Zeus against perjurers
dashes."*

But dissyllabic rhymes are scarce in our language ; and in their absence the swing and fulness of the Aristophanic verses might, perhaps, be more adequately represented by the metre which Longfellow employs at the commencement of the fourth section of his Golden Legend. Thus, to take the submission to Arbitration contained in Lysistrata, 1108-1111—

*"O Lady, noblest and best of all! arise, arise and thyself reveal
Gentle, severe, attractive, harsh, well-skilled with all our complaints to deal.
The first and foremost of Hellas come, they are caught by the charm of thy spell-
drawn wheel ;
They come to Thee to adjust their claims, disputes to settle, and strifes to heal."*

Or, again, to take the commencement of Bdelycleon's argument in Wasps, 650—

*"Hard were the task, and bold the intent, for a Comedy-poet all too great,
To attempt to heal an inveterate old disease engrained in the heart of the State."*

On the other hand, in the Thesmophoriazuseæ (which I hope very shortly to publish) I have thought myself at liberty to adopt a more familiar and, so to say, vulgar measure, as more suitable to the light and homely nature of the subject. Thus, to take the Parabasis, in which the Athenian Women defend themselves from the aspersions of the other sex—

CHORUS. *Now let us step to the front our own panegyric to render.
Men never have a good word, never one, for the feminine gender,
Every one says we're a Plague, the source of all evils to man,
War, dissension, and strife: come, answer me this, if you can,
Why, if we're really a Plague, you're so anxious to have us for wives,
And charge us not to be peeping nor to stir out of doors for our lives.
Isn't it silly to guard a Plague with such scrupulous care?
Zounds! how you rave, coming home, if your poor little wife isn't there;
Should you not rather be glad and rejoice all the days of your life,
Rid of a PLAGUE, you know, the source of dissension and strife?
If on a visit we sport, and sleep when the sporting is over,
Dear! how you rummage about, what a fuss, your lost Plague to discover.
Every one stares at your Plague, if she chance to look out on the street;
Stares all the more, if your Plague thinks proper to blush and retreat.
Is it not plain, then, I ask, that Women are really the best?
What! can you doubt that we are? Let us bring it at once to the test.
WE say Women are best: you men (just like you) deny it;
Nothing on earth is so easy as to come to the test and to try it.*

* The Women are asking a question, to which they knew no answer could at the moment be given. But in the *Lysistrata*, 1037-9, Aristophanes makes the Chorus of Men reply to the Chorus of Women—

ὡς ἔστ' ἐθελοκαταφύσει,
κἄστ' ἐκεῖνο τοῦπος ὀρθῶς καὶ κακῶς εἰρημένον
οὔτε σὺν πανωλέθορισιν οὔτ' ἄνευ πανωλέθρων.

*Tcha! what coaxing things ye be,
That was quite a true opinion which a wise man gave about ye,
We can't live with such tormentors, NO BY ZEUS, NOR YET WITHOUT YE.*

*I'll take the name of a Man and the name of a Woman and show it :
 Did not Charminus give way to ^a Miss-Fortune? Do you not know it ?
 Is not Cleophon viler than vile Salabaccho by far ?
 Is there a man who can equal in matters of glory and war
 Lady Victoria, mistress of Marathon, queen of the Sea ?
 Is not Prudence a woman, and who is so clever as she ?
 Certainly none of your Statesmen who only a twelvemonth ago
 Gave up their place and their duty. Would Women demean themselves so ?
 Women don't ride in their coaches, as Men have been doing of late,
 Pockets and purses distended with gold they have filched from the State ;
 We, at the very outside, steal a wee little jorum of corn,
 Putting it back in the Even, whatever we took in the Morn ;
 But this is a true description of you.*

(With a sudden appeal to their candour.)

*Are ye not gluttonous, vulgar, perverse,
 Kidnappers, housebreakers, footpads, and worse ?
 And we in domestic economy too
 Are thriftier, shiftier, wiser than you.
 For the loom which our mothers employed with such skill
 With its Shaft and its Thongs,—we are working it still ;
 And the ancient umbrella by no means is done,
 We are wielding it yet, as our Shield from the sun.
 But O for the Shafts, and the Thong of the Shield
 Which your fathers in fight were accustomed to wield !
 Where are they to-day ? Ye have thrown them away
 As ye raced, in hot haste, and disgraced from the fray !
 Many things we have against you, many rules we justly blame,
 But the one we now will mention is the most enormous shame :
 What, my masters ! ought a lady, who has borne a noble son,—
 One who in your fleets or armies great heroic deeds has done—
 Ought she to remain unhonoured ? Ought she not, I ask you, I,
 In your Stenia and your Scira still to take precedence high ?
 She who breeds a cowardly soldier, or a seaman cold and tame,
 Crop her hair, and seat her lowly, brand her with the marks of shame ;
 Set the nobler dame ^z above her. Can it, all ye Powers, be right
 That Hyperbolus's mother, trimly curled, and clothed in white,*

^a *Ναυσιμάχης* in the Greek. Charminus had been recently worsted in a naval engagement. This and the other female names are said to have belonged to certain Athenian women of the day.

^z With this suggestion of the Comic poet, compare the standard of precedence which

*Should in public places sit by Lamachus's mother's side,
Hoarding wealth, and lending monies, gathering profits far and wide?
Sure 'twere better every debtor, calm resolving not to pay,
When she comes exacting money, with a mild surprise should say,
Keeping principal and income: "You to claim percentage due!
Sure a son so capital is CAPITAL enough for you!"*

For convenience of reference I have (with most of the recent editors) numbered the lines as they were numbered in Brunck's edition.

I will close this Preface by transcribing the three corresponding Choral systems, vv. 346-360, 385-399, and 582-600, symmetrically, as I think they should properly be written. Where all is uncertain, it seemed hardly becoming to depart on my own conjecture from the ordinary readings in so many points, however trivial they might be. And the systems are left in my text very much as they are found in the MSS., except that I have here and there adopted some emendation which has been generally approved, and which in itself appears satisfactory; and except that, by misadventure, vv. 588, 589, are divided on an erroneous principle, or rather on no principle at all.

The metrical arrangement, then, of these three systems I conceive to be as follows:—

the noble knights of mediæval Christendom occasionally adopted and enforced in their jousts and tournaments. "For in those days," so runs a fragment of an ancient author, cited by M. Guizot, "in those days when the land was at peace and joyous festivities were held, many knights, and ladies, and noble maidens would come and sit them down to see. But if a lady or damsel of bad repute or blemished honour should have seated herself by the side of a virtuous matron or maiden of good repute, then though she might be of higher lineage or a wealthier house, the loyal-hearted knights of that day would sometimes come to her in the presence of all, and would take the good and advance her above the blemished (et de prendre les bonnes et de les mettre audessus des blasmées) and would say to the evil-minded lady, in the presence of all, 'Lady, let it not anger you that this matron or this maiden take the higher place, for, though not so nobly born nor so richly wedded as you, yet is she of stainless honour, and therefore in the number of the good.' Then the virtuous maidens would in their hearts thank God that they had kept themselves pure, and were therefore held in honour and exalted to the higher place. But those others sat with eyes cast down in great shame and dishonour."—*Histoire de la Civilisation en France*, sixième leçon. Vol. iii. 377.

† ἐπαινεί τὸν Λάμαχον οὖν· ἥδη γὰρ ἐτεθήκει, says the Scholiast, with simple pathos.

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Now, if we omit the four long trochaic lines (so far, at least, as they are really trochaics), and also the ninth line (which constitutes a sort of pause in the rhythm), we shall find that the remaining twelve lines of the Chorus are entirely composed of pæonics (—◡◡) the two short final syllables occasionally (at the close of a line) coalescing into one long syllable, so as to form a cretic (—◡—). The interchange of pæonics and crotchets, and the blending of both with trochaics, constitute a metrical combination² very common in Aristophanes.

² See in this Play the strophe and antistrophe, 1127-1139 and 1159-1171. Mr. Frere, in a note on the metres found in Acharnians, 204 seqq., writes as follows:—

“The cretic metre consists of a quaver between two crotchets (—◡—), and may be considered as a truncated form of the trochaic, differing from it only by the subtraction of a short or quaver syllable, the trochaic itself consisting of four syllables, a crotchet and quaver alternately (—◡◡). In consequence of this affinity we find that the two metres frequently pass into each other.

“In the instance before us the Chorus begins with the trochaic, but, after the first

I would, therefore, read and arrange the three systems as follows :—

I.

εἰ γὰρ ἐκγέ νοιτ' ἰδ εἶν ταῦ την με τήν ἡμέραν.	
πολλά γὰρ ἄ νeschómhēn	
πράγματά τε καὶ στιβάδας,	
ἄς ἔλαχε Φορμίων.	
κοῦκέτ' ἄν μ' εὔ ροις δι κασπὴν δριμὺν οὐδὲ δύσκολ ον,	5
οὐδὲ τοὺς τρό πους γε δήπου σκληρὸν ὥσπερ καὶ πρὸ τοῦ.	
ἄλλ' ἀπαλὸν ἄν μ' ἴδοις	
καὶ πολὺ νε ὠτερόν γ'	
ἀπαλλ αγέν τα πραγ μάτων'	
καὶ γὰρ ἴκα νὸν χρόνον ἄ-	10
πολλύμεθα καὶ κατατε-	
τρίμεθα, πλα νόμειοι	
ἐς Λύ κειον κάκ Λυ κείου σὺν δόρ ει σὺν ἀσπί δι.	
ἄλλ' ὅ, τι μά λιστα χαρι-	
ούμεθα ποι οὔντες, ἄγε	15
φράξε· σὲ γὰρ αὐτοκράτορ'	
εἴλετ' ἄγα θή τις ἢ μῖν τύχη.	

II.

μηδα μῶς, ὧ δέσποθ' Ἐρμῆ, μηδαμῶς, μηδαμῶς. .	
εἴ τι κεχαρ ισμένον	
χοιρίδιον οἶσθα παρ' ἑ-	
μοῦ γε κατε δηδοκῶς,	
τοῦτο μὴ φαῦ λον νό μιζ' ἐν τῷδε τῷ νῦν πράγμα τι.	5
(οὐκ ἄ κούεις οἶα θωπεύ' ουσί σ' ὄναξ δέσ ποτα ;)	
μηδ' ἔχε πα λιγκότως	
ἀντιβολί αὖς ἐμαῖσ-	
ιν, ὥσ τε τήν δε μὴ λαβεῖν.	
ἀλλὰ χάρισ', ὧ φίλαν-	10
θρωπότητε καὶ μεγαλο-	
δωρότατε δαιμόνων,	

four lines, passes into the cretic; the second cretic line exhibits a variety of frequent occurrence in the Greek, the last crotchet being resolved into two quavers (~~~~). Moreover, the altercation between Dicæopolis and the Chorus is kept up for some time in trochaics and cretics alternately."

εἶ τι | Πεισάν | δρου βδε | λύττει | τοὺς λό | φους καὶ | τὰς ὄφ | ρῆς |
 καὶ σέ θυσί | αἰων ἰε- |
 ραῖσι προσό | δοις τε μεγά- | 15
 λαισι διὰ | παντός, ὦ |
 δέσποτ', ἀγα | λούμεν ἢ | μείς αἰί |

III.

χαίρε | χαίρ' ὡς | ἀσμέν | οισιν | ἦλθες ὦ | φιλτάτη. |
 σῶ γὰρ ἐδάμ | ἠν πόθῳ, |
 δαιμόνια | βουλόμενος |
 εἰς ἀγρὸν ἂν | ἐρπύσαι. |
 * * * * * 5
 ἦσθα | γὰρ μέγ | ἱστον | ἡμῖν | κέρδος, | ὦ πο | θουμέν | η, |
 πᾶσιν ὅπόσ | οι γεωρ- |
 γὸν βίον ἐ | τρίβομεν, |
 μόνη | γὰρ ἢ | μᾶς ὦ | φέλεις. |
 πολλὰ γὰρ ἐ | πάσχομεν | 10
 πρὶν ποτ' ἐπὶ | σοῦ γλυκέα |
 κἀδάπανα | καὶ φίλια. |
 τοῖς ἀ | γροίκοισ | ἢν γὰρ | ἦσθα | χίδρα | καὶ σω | τηρί | α. |
 ὥστε σέ τὰ τ' | ἀμπέλια |
 καὶ τὰ νέα | σκυῖδια | 15
 τᾶλλα θ' ὅπόσ' | ἐστὶ φυτὰ |
 προσγελάσε | ται λαβόντ' | ἀσμένως. |

3, Old Square, Lincoln's Inn,
 September, 1866.

ΥΠΟΘΕΣΙΣ.

I.^a

Ἦδη τῷ Πελοποννησιακῷ πολέμῳ κεκμηῶτας τοὺς Ἀθηναίους καὶ τοὺς σύμπαντας Ἕλληνας Ἀριστοφάνης ἰδὼν, (ικανὸς γὰρ διππεύκει πολεμούντων αὐτῶν χρόνος,) τὸ δράμα συνέγραψε τοῦτο, προτρέπων τὰς πόλεις καταθέσθαι μὲν τὴν πρὸς αὐτὰς φιλονεικίαν, ὁμόνοιαν δὲ καὶ εἰρήνην ἀντὶ τῆς πρότερον ἔχθρας ἐλέσθαι. παραιοσάγει τοῖνυν γεωργὸν, Τρυγαῖον τοῦνομα, μάλιστα τῆς εἰρήνης ἀντιποιούμενον· ὃς, ἀσχάλλων ἐπὶ τῷ πολέμῳ, εἰς οὐρανὸν ἀνελθεῖν ἐβουλεύσατο πρὸς τὸν Δία, πευσόμενος παρ' αὐτοῦ δι' ἣν αἰτίαν οὕτως ἐκτρύχει τὰ τῶν Ἑλλήνων πράγματα, τοσοῦτον ποιήσας πόλεμον αὐτοῖς. ἔν δὲ, διαπορούντα τίνα τρόπον τὴν εἰς οὐρανὸν πορείαν ποιήσει, παραιοσάγει τρέφοντα κἀνθαρὸν, ὡς ἀναπητήσομενον εἰς οὐρανὸν δι' αὐτοῦ Βελλεροφόντου δίκην. προλογίζουσι δὲ οἱ δύο θεράποντες αὐτοῦ, οἳ καὶ ἐκτρέφειν προσετέτακτο τὸν κἀνθαρὸν, δυσφοροῦντες ἐπὶ τοῖς αὐτοῦ σιτίοις. ἡ δὲ σκηνὴ τοῦ δράματος ἐκ μέρους μὲν ἐπὶ τῆς γῆς, ἐκ μέρους δὲ ἐπὶ τοῦ οὐρανοῦ. ὁ δὲ Χορὸς συνέστηκεν ἔκ τινων ἰνδρῶν Ἀττικῶν γεωργῶν.

Φέρεται^b ἐν ταῖς διδασκαλίαις^c δεδιδαχῶς Εἰρήνην δις ὁ Ἀριστοφάνης.

^a This Argument is found both in the Ravenna and in the Venetian MS. It is given, too, in almost all the editions, from that of Aldus downwards.

^b φέρεται. R. vulgo. φαίνεται. V. Bergk and Meineke.

^c Both the MSS. read ἐν ταῖς διδασκαλίαις δεδιδαχῶς Εἰρήνην ὁμοίως ὁ Ἀριστοφάνης. Every editor, without an exception, has interpolated before δεδιδαχῶς the words καὶ ἐτέραν. But this alteration, which is

wholly without authority, is also, I think, clearly incorrect. It would hardly be sense to say, "According to the dramatic lists, Aristophanes exhibited a *second* Εἰρήνη. It is *therefore* uncertain, whether he exhibited the same Play a second time, or produced a *second*, which has not come down to us." The error is, I think, to be sought in the word ὁμοίως, for which I have ventured to substitute δις. Δις might easily have been mistaken for $\mu\sigma$, the old abbre-

ἄδηλον οὖν, φησὶν Ἐρατοσθένης, πότερον τὴν αὐτὴν ἀνεδίδαξεν, ἢ ἑτέραν καθήκεν ἦτις οὐ σώζεται. Κράτης μέντοι δύο οἶδεν δράματα γράφων οὕτως· “ἀλλ’ οὖν γε ἐν τοῖς Ἀχαρνεύσιν ἢ Βαβυλωνίοις ἢ ἐν τῇ ἑτέρᾳ Εἰρήνῃ.” καὶ σποράδην δέ τινα ποιήματα παρατίθεται, ἅπερ ἐν τῇ νῦν φερομένη οὐκ ἔστιν.

II. ^d

Τρυγαῖος, ἄγρικός πρεσβύτης Ἀθήνησιν, ὀχούμενος ἐπὶ κανθάρου ὑπὲρ τῆς Ἑλλάδος εἰς τὸν οὐρανὸν ἀναφέρεται. γενόμενος δὲ κατὰ τὴν τοῦ Διὸς οἰκίαν, ἐντυγχάνει τῷ Ἑρμῇ, καὶ ἀκούει ὅτι, μετοικισαμένον τῶν θεῶν εἰς τὰ τοῦ οὐρανοῦ ἀνωτάτω διὰ τὴν τῶν Ἑλλήνων ἀλληλοκτονίαν, ἐνοικισάμενος ὁ Πόλεμος εἰς ἄντρον τὴν Εἰρήνην εἶρξας λίθους ἐπιφορήσειε, καὶ νῦν μέλλει τὰς πόλεις ἐμβαλὼν ἐν θειᾷ τρίβειν. καὶ μέχρι μὲν τινος ἐναγώνιος γίνεται· ἐπεὶ δὲ, μεταπεμπομένου τοῦ Πολέμου παρὰ Ἀθηναίων δοῖδουκα Κλέωνα καὶ παρὰ Λακεδαιμονίων Βρασίδαν, ἐκάτεροι χρήσαντες ἀπολωλεκέναι εἰς Θρακίην ἔφασαν, ἀναθαρρεῖ· καὶ ἐν ᾧ περὶ κατασκευὴν δοῖδουκος ὁ Πόλεμος γίνεται, κηρύττει τοὺς δημιουργοὺς, ἔτι δὲ καὶ ἐμπόρους ἅμα μοχλοὺς καὶ σχοινία λαβόντας παραγενέσθαι. συνδραμόντων^e δὲ πολλῶν ἐν Χοροῦ σχήματι προθύμως ἀφέλκει τε τοὺς λίθους ἀπὸ τοῦ ἄντρου, καὶ, καθικετεύσας τὸν Ἑρμῆν συλλαβέσθαι, ἐξάγει πρὸς τὸ φῶς τὴν Εἰρήνην. ἀσμένως δὲ τῆς Θεᾶς πᾶσιν ὀφθείσης, καὶ παρ’ αὐτὴν εὐθέως Ὀπώρας τε καὶ Θεωρίας ἀναφανεισῶν, συμπαρῶν ὁ Ἑρμῆς, ἀνιστορούσης τι τῆς Εἰρήνης καὶ πυνθανομένης τε τὰ περὶ τὸν

viated form of *ὁμοίως* (see Gaisford in Etymol. Magn. s. vv. *κῶλα*, *ναῦς*, *σύμβολα*), which has given occasion to innumerable errors. The meaning will then be clear: “Aristophanes is stated in the dramatic lists to have exhibited an *Εἰρήνη* on two distinct occasions; it is uncertain, then, says Eratosthenes, whether he exhibited the same Play a second time, or produced another which has not come down to us.”

^d This Argument is found in the older

editions in a curtailed form, and shorn of the valuable chronological notice at the end. It was first transcribed in its entirety by Bekker from the Venetian MS., with a few various readings from another MS., numbered 475 in the same library.

^e The Chorus do not seem to have felt the difficulty, which Trygæus experienced, in ascending *εὐθὺ τοῦ Διός*. They come at the first summons, without the necessity of either *κλιμάκια* or *κάνθαρος*.

Τρυγαῖον, διασαφεῖ τὰ δέοντα.^f πάλιν ἀποφαινομένης πρὸς τοῦτο μηνύει, προδιελθόντος αὐτοῦ καὶ περὶ τῆς ἀρχῆς τοῦ πολέμου καὶ δι' ἃς αἰτίας συνέστη, Φειδίου τε καὶ Περικλέους μνησθέντος.

Τὰ λοιπὰ τοῦ δράματος ἐπὶ τῆς γῆς ἤδη περαίνεται, καὶ ὁ μὲν Χορὸς περὶ τῆς τοῦ ποιητοῦ τέχνης χιτέρων τιῶν πρὸς τοὺς θεατὰς διαλέγεται, ὁ δὲ Τρυγαῖος, καθὰ συνέταξεν ὁ Ἑρμῆς, τὴν μὲν Θεωρίαν τῇ βουλῇ συνέστησεν, αὐτὸς δὲ, τὴν Ὀπώραν γαμεῖν διαγνούς, τὴν Εἰρήνην ἰδρύεται, καὶ θύσας^g ἐν τῷ προφανεῖ πρὸς εὐωχίαν τρέπεται. ἐντεῦθεν οἷ τε τῶν εἰρηνικῶν ὄπλων δημιουργοὶ χαίροντες καὶ οἱ τῶν πολεμικῶν τοῦμπαυλιν κλαίοντες. εἰσάγεται δὲ καὶ ἐπὶ τέλει τοῦ λόγου παιδία τιὰ τῶν κεκλημένων ἐπὶ τὸ δεῖπνον λέγοντα ῥήσεις γελωτοποιούς.

Τὸ δὲ δράμα τῶν ἄγαν ἐπιτετευγμένων.

Τὸ δὲ κεφάλαιον τῆς κωμῶδιᾶς ἐστὶ τοῦτο· συμβουλεύει Ἀθηναῖος σπείσασθαι πρὸς Λακεδαιμονίους καὶ τοὺς ἄλλους Ἑλληνας. οὐ τοῦτο δὲ μόνον ὑπὲρ εἰρήνης Ἀριστοφάνης τὸ δράμα τέθεικεν, ἀλλὰ καὶ τοὺς Ἀχαρνεῖς καὶ τοὺς Ἰππέας καὶ Ὀλκιάδας, καὶ πανταχοῦ τοῦτο ἐσπούδακεν, τὸν δὲ Κλέωνα κωμῶδων τὸν ἀντιλέγοντα, καὶ Λάμαχον^h τὸν φιλοπόλεμον αἰεὶ διαβάλλον. διὸ καὶ νῦν διὰ τούτου τοῦ δράματος εἰρήνης αὐτοὺς ἐπιθυμεῖν ποιεῖ, δεικνύς ὅποσα μὲν ὁ πόλεμος κακὰ ἐργάζεται, ὅσα δὲ ἀγαθὰ ἡ εἰρήνη ποιεῖ. οὐ μόνος δὲ περὶ τῆς εἰρήνης συνεβούλευσεν, ἀλλὰ καὶ ἄλλοι πολλοὶ ποιηταί. οὐδὲν γὰρ συμβούλων διέφερον· ὅθεν αὐτοὺς καὶ διδασκάλουςⁱ ὠνόμαζον, ὅτι πάντα τὰ πρόσφορα διὰ δραμάτων αὐτοὺς ἐδίδασκον.

Ἐνίκησε δὲ τῷ δράματι ὁ ποιητῆς, ἐπὶ ἀρχοντος Ἀλκαίου, ἐν ἄστει.^k

^f τὰ δέοντα. So Cod. Ven. 475. vulgo. τὰ δέω. V.

^g θύσας. οὔσα MS. vulgo. Bergk suggests οὔσης, which Richter adopts. θύσας is Meineke's emendation.

^h Λάμαχον τὸν φιλοπόλεμον. Florent Chretien and Bergler, on vv. 1290-3 of this Play suggest that Λάμαχος βουλόμενος and φιλοπόλεμος are in fact synonyms. Nam λῆς est βούλει vel θέλει.

ⁱ This derivation is of course altogether groundless. It was as teachers of the Chorus, not as teachers of the People, that the Exhibitors received the name of διδάσκαλοι.

^k And therefore a few days only before the conclusion of the Peace of Nicias, which was made in the archonship of Alcæus, ἐκ Διονυσίων εὐθύς τῶν ἀστικῶν.—Thuc. v. 19, 20.

πρώτου Εὐπολις Κόλαξι, δεύτερον Ἀριστοφάνους Εἰρήνη, τρίτος Λεύκων Φράτορσι. τὸ δὲ δράμα ὑπεκρίνατο Ἀπολλόδωρος, ἥνικα Ἑρμῆν λιοικρότης.¹

III.^m

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Τῷ Διὶ φράσαι σπεύδων τὰ κατ' ἀνθρώπους Τρυγαῖος θέλων ὡς τοὺς θεοὺς ἐξέτρεφεν ὄρνιθας· ὡς δ' ἀνέπτη, κατέλαβεν Ἑρμῆν μόνον ἄνω. κᾶτ' ἐπιδείκνυσσι φράσας τὸν Πόλεμον βρῦθηται ἀπηρητημένον ἀέριος ἔτοιμόν τ' ὄντα πρὸς κακουχίαν τὴν πρότερον Εἰρήνην δὲ κατορωρυγμένην. ἰκέτευσαν οἱ κατ' ἀγροὺς ἀνάπαλιν ποιεῖν. τὸ μὲν βα δ' ἐπένευσε. καὶ τότε ἀπάγουσιν αὐτὴν τὴν ἐκ βερέθρου καὶ τὰγαθά.

¹ ἥνικα Ἑρμῆν λιοικρότης. These words are hopelessly corrupt. Dindorf conjectures ἥνικα ἔτ' ἦν ὑποκριτής; C. F. Ranke (De Vitâ Aristophanis Commentatio, § 8), ἥνικα Ἑρμῆν Καλλίστρατος. Richter (Prolegomena), ἐνίκα Εἰρήνη β' Λεωκράτης.

^m This Argument is taken from the Venetian MS. It is found also in the MS. 475, which, however, reads βρῦθει τε for βρῦθηται, and καδδ' for βα δ'. Arguments ascribed to Aristophanes, the grammarian, are prefixed to every extant Comedy of the

Athenian poet, with the single exception of the Thesmophoriazusæ; and in every instance, but the present, they are composed of trimeter iambs. A very cursory examination of the confused and disorganised words before us is sufficient to show that they, too, were once marshalled and arranged in a similar manner; and the following lines, into which they have been recalled by various critics, are probably a near approximation to the original metrical form of the Argument:—

Τῷ Διὶ φράσαι σπεύδων τὰ κατ' ἀνθρώπους κακὰ
Τρυγαῖος, ἀναπτέσθαι θέλων ὡς τοὺς Θεοὺς,
ἐξέτρεφεν ὄρνιθ'· ὡς δ' ἀνέπτη, κατέλαβεν
Ἑρμῆν μόνον ἄνω. κᾶτ' ἐπιδείκνυσιν φράσας
τὸν Πόλεμον * * * * * ἀρτίως
* * * ἔτοιμόν τ' ὄντα πρὸς κακουχίαν
τὴν πρότερον, Εἰρήνην δὲ κατορωρυγμένην.
ἰκέτευσαν οἱ κατ' ἀγροὺς ἀνάπαλιν ποιεῖν.
* * * * * ἐπένευσε· καὶ τότε
ἀπάγουσιν αὐτὴν ἐκ βερέθρου καὶ τὰγαθά.

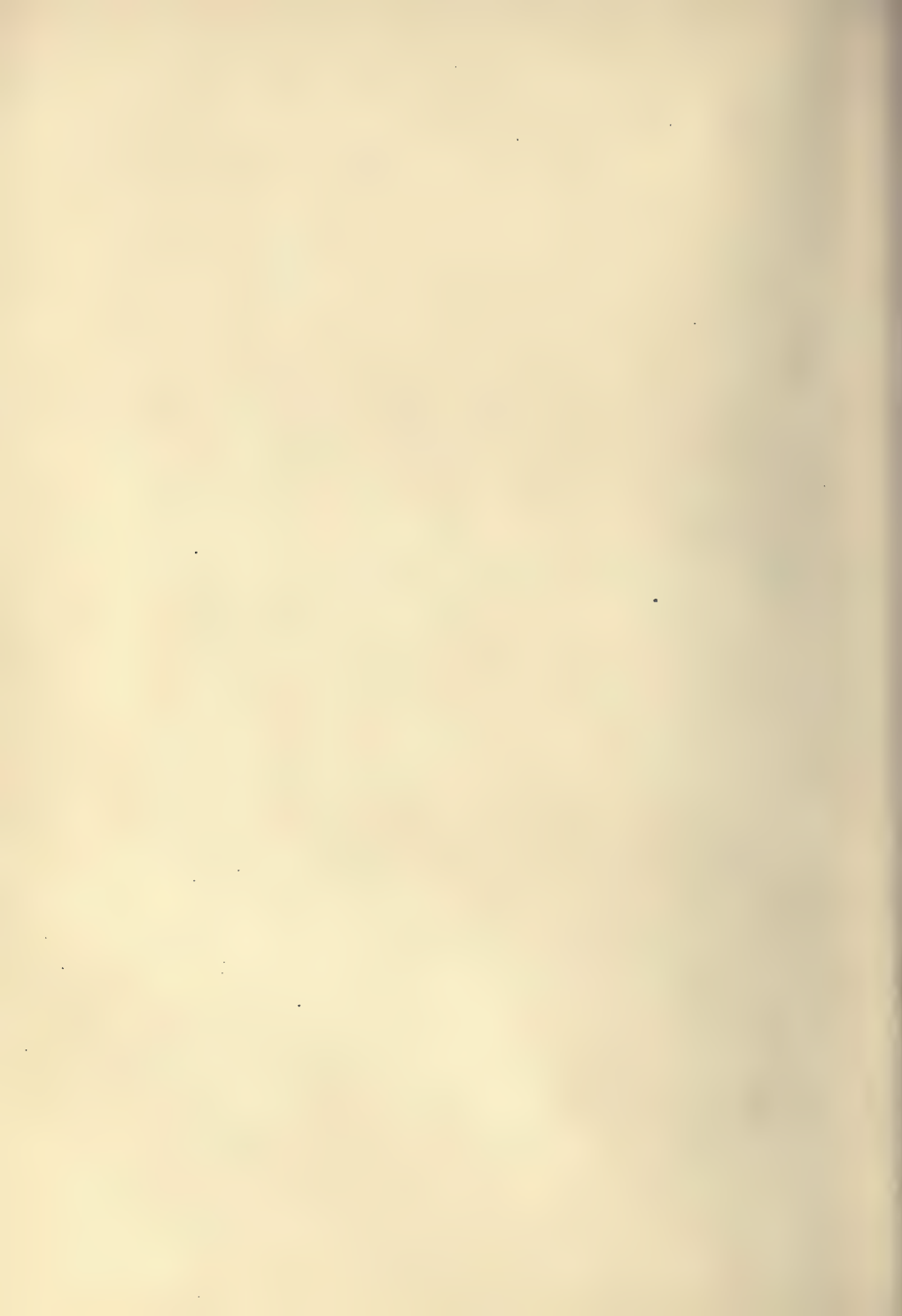
CORRIGENDA ET ADDENDA.

- Line 3. *For αὐτῆς read αὐτῆς.*
- „ 169. ἦν τι πάθω. The phrase is used in the same euphemistic sense in Eur. Andr. 90; Iph. in Taur. 755; Herc. Fur. 1388; and in Wasps, 385.
- „ 228. οὐκ οἶδα πλὴν ἔν. Euripides commences a senarius with these words, not only in the instances mentioned in my note, but also in Electra, 627, 752, and Herc. Fur. 1143.
- „ 268. τὸ δεῖνα. To the passages cited in my note, add Lucian Vitarum Auctio, 19, and Bis Accusatus, cap. 23; also Wasps, 524.
- „ 295. *For δοιδυκα read δοίδυκα.*
- „ 368. *For τυροὺν read τυρόν.*
- „ 537. *For χοῶς read χοῶς.*
- „ 734. *ράβδούχους.* Lucian, on his trial before Philosophy, pleading that he had attacked, not the real philosophers, but only the impostors who personated them, says, οἱ ἀθλοθέται μαστιγοῦν εἰώθασιν, ἦν τις ὑποκριτῆς, Ἀθηναῖον ἢ Ποσειδῶνα ἢ τὸν Δία ὑποδευκῶς, μὴ καλῶς ὑποκρίνοιτο, μηδὲ κατ' ἀξίαν τῶν Θεῶν, καὶ οὐδὲν που ὀργίζονται Ἐκείνοι, ὅτι τὸν περικείμενον αὐτῶν τὰ προσωπεῖα καὶ τὸ σχῆμα ἐνδεδυκῶτα ἐπέτρεψαν παίειν τοῖς μαστιγοφόροις, ἀλλὰ καὶ ἤδουνο ἂν, οἶμαι, μαστιγομένων. Piscator, 33. And again, in his Apology for the De Mercede Conductis, 5, he says, τοῖς τραγικοῖς ὑποκριταῖς εἰκάσουσιν οἱ ἐπὶ μὲν τῆς σκηνῆς Ἀγαμέμνων ἕκαστος αὐτῶν ἢ Κρέων ἢ αὐτὸς Ἡρακλῆς εἰσιν ἕξω δὲ Πῶλος ἢ Ἀριστόδημος, ἀποθέμενοι τὰ προσωπεῖα γίνονται ὑπόμισθοι τραγωδοῦντες, ἐκπίπτοντες καὶ συριττόμενοι ἐνίοτε δὲ μαστιγούμενοί τινες αὐτῶν, ὡς ἂν τῷ Θεάτρῳ δοκῇ.
- „ 802, note. *For “says Cleon,” read “is said.”* Most of the recent editors transfer the line to the Chorus.
- „ 892. *For κεκάπνικε read κεκάπνικέ.*
- „ 1047, translation. *For “Oreum” read “Oreus.”*
- „ 1063. *ἐς κεφαλὴν σοί.* The same form was in common use among the Romans. Thus Seneca ad Marciam De Consolatione, cap. 9, says, Quis unquam res suas, quasi periturus, aspexit? quis unquam nostrum de exsilio, de egestate, de luctu, cogitare ausus est? quis non, si admoneatur ut cogitet, *tanquam dirum omen respuat, et in capita inimicorum aut ipsius intempestivi monitoris abire illa jubeat?*
- „ 1174. *βάμμα Σαρδιανικόν.* See Ruhnken's Animadversions on Xen. Mem. II. i. 30.

Other alterations and corrections will be found in the Preface, pp. xxxii., xxxiii., and xxvi., note ^a.

THE

PEACE OF ARISTOPHANES.



ΕΙΡΗΝΗ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΟΙΚΕΤΑΙ ΔΥΟ Τρυγαίου.
ΤΡΥΓΑΙΟΣ.
ΚΟΡΑΙ, θυγατέρες Τρυγαίου.
ΕΡΜΗΣ.
ΠΟΛΕΜΟΣ.
ΚΥΔΟΙΜΟΣ.
ΧΟΡΟΣ ΓΕΩΡΓΩΝ.
ΓΕΡΟΚΛΗΣ, χρησμολόγος.
ΔΡΕΠΑΝΟΥΡΓΟΣ.
ΛΟΦΟΠΟΙΟΣ.
ΘΩΡΑΚΟΠΩΛΗΣ.
ΣΑΛΠΗΓΚΤΗΣ.
ΚΡΑΝΟΠΩΛΗΣ.
ΔΟΥΡΞΟΣ.
ΠΑΙΣ ΛΑΜΑΧΟΥ.
ΠΑΙΣ ΚΛΕΩΝΥΜΟΥ.

The Ravenna MS. gives no list of the *Dramatis Personæ*. In the Venetian they are stated as follows:—*Θεράποντες*. Τρυγαίος. Τὰ παιδιά τοῦ Τρυγαίου. Ἑρμῆς. Χορὸς γεωργῶν Ἀθμονέων. Μάντις χρησμολόγος. Δρεπανουργός. Ὀπλοποιός. Δορυξός. Τὶς Λαμάχου. Τὶς Κλεωνύμου τοῦ βυσσπίδος.

ΕΙΡΗΝΗ.

ΟΙ. Α. ΑΓΡ' αἶρε μᾶζαν ὡς τάχιστα καθάρῳ.

ΟΙ. Β. ἰδοῦ. ΟΙ. Α. δὸς αὐτῷ τῷ κάκιστ' ἀπολουμένῳ.

ΟΙ. Β. καὶ μήποτ' αὐτῆς μᾶζαν ἠδῖω φάγοι.

ΟΙ. Α. δὸς μᾶζαν ἐτέραν ἐξ ὀνίδων πεπλασμένην.

ΟΙ. Β. ἰδοῦ μάλ' αἰθις.

ΟΙ. Α. πού γὰρ ἦν νῦν δὴ ἴφηρες ;

οὐ κατέφαγεν ; ΟΙ. Β. μὰ τὸν Δί', ἀλλ' ἐξαρπάσας

ὄλην ἐνέκαψε περικυλίσας τοῖν ποδοῖν.

5

The scene, at the opening of the Play, represents the exterior of the house of Trygæus, two of whose servants are visible in the foreground, ministering to the wants of an enormous dung-beetle, which is confined in one of the outer courts, the walls of the court being sufficiently high to conceal its inmate from the audience. Δύο δέ εἰσιν οἰκέται, says the Scholiast, ὃν ὁ μὲν τρέφει τὸν κύνθαρον, ὁ δὲ ἕτερος μάττει. And Dobree has redistributed the opening dialogue, so as to bring it into accordance with the view that one servant prepares the food, the other gives it to the beetle. But his arrangement, though adopted with more or less variation by all the recent editors, is throughout forced and unsatisfactory. And lines 23 and 27 seem of themselves sufficient to show that no

such division of labour, as that which the Scholiast is supposed to suggest, was really intended by Aristophanes. The whole manual work is performed by the second servant ; the first merely directs and superintends the operation, as the steward or confidential servant of Trygæus. In that capacity he remains throughout the greater part of the Play at his master's house, whilst the second servant, after feeding the beetle, quits the stage and is seen no more. I have therefore, throughout the dialogue, restored the MS. arrangement, which seems to me preferable in every respect.

5. νῦν δὴ ἴφηρες.] This is Bergler's correction for the MS. reading νῦν δ' ἴφηρες : and it is confirmed by the Scholiast's comment, οὕτως Ἀττικοὶ ἀντὶ τοῦ

THE PEACE.

FIRST SERVANT. BRING, bring the beetle cake without delay.

SECOND SERVANT. Here! FIRST SERV. Give it him, the abominable brute.

SECOND SERV. O may he never taste a daintier morsel!

FIRST SERV. Now, bring another, shaped from asses' dung.

SECOND SERV. Here, hère again.

FIRST SERV. Where's that you brought just now?

Did he not eat it? SECOND SERV. No; he trundled it

With his two feet, and swallowed it entire.

ἀπρίως. The expression, in such phrases as *ὡς νῦν δὴ ἐλέγομεν* and the like, is used over and over again by Plato in reference not to what is passing at the time, but to something that had been said a short time previously. Thus, in the Republic, iv. 419 A; v. 462 A; viii. 552 B, 559 C, D; ix. 592 A; x. 600 E, 609 C, etc.; and simi-

lar examples might be collected from almost any other of the Platonic dialogues. In the Gorgias, 451 A, *νῦν δὴ* and *ἄπρι* are used in the same passage indiscriminately with reference to the same point of time. Suidas (sub voc.) cites a line of Magnes, in which the force of the *δὴ* is very plainly brought out.

Εἰπέ μοι νῦν δὴ μὲν ὤμυς μὴ γεγονέναι, νῦν δὲ φῆς.

"Just now you denied it: now you affirm it." See also Fragm. vii. of the *Μοῖραι* of Hermippus in Meineke Fragm. Com. ii. 401.

7. *ταῖν ποδῶν*.] All insects have six legs; but, as the Scholiast remarks, Aristophanes employs the dual in reference to the feet of the coleopter here, as he did with regard to those of the flea in the

Clouds, 150. There is in Wood's Natural History, iii. 468, a pleasantly written sketch of the *modus operandi* of certain of these dung-beetles, from which it would seem that the dual is not altogether misapplied in describing the manner in which they roll the substance which is at once their food, their residence, and their nest. "Every one who has walked in the fields

- ΟΙ. Α. ἄλλ' ὡς τάχιστα τρίβε πολλὰς καὶ πυκνάς.
 ΟΙ. Β. ἄνδρες κοπρολόγοι, προσλάβεσθε πρὸς θεῶν,
 εἰ μὴ με βούλεσθ' ἀποπνιγέστα περιδεῖν. 10
- ΟΙ. Α. ἑτέραν ἑτέραν δὸς παιδὸς ἡταιρηκότος
 τετριμμένης γάρ φησιν ἐπιθυμῆν. ΟΙ. Β. ἰδοῦ.
 ἐνὸς μὲν, ἄνδρες, ἀπολεῦσθαι μοι δοκῶ
 οὐδεὶς γὰρ ἂν φαίη με μάττοντ' ἐσθίειν.
- ΟΙ. Α. αἰβοῖ, φέρ' ἄλλην, χἀτέραν μοι χἀτέραν,
 καὶ τρίβ' ἔθ' ἑτέρας. ΟΙ. Β. μὰ τὸν Ἀπόλλω ἴγώ μὲν οὐ
 οὐ γὰρ ἔθ' οἴός τ' εἶμ' ὑπερέχειν τῆς ἀντλίας.
 αὐτὴν ἄρ' οἴσω συλλαβὸν τὴν ἀντλίαν. 15
- ΟΙ. Α. νῆ τὸν Δί' ἐς κόρακάς γε, καὶ σαυτόν γε πρὸς.
 ΟΙ. Β. ὑμῶν δέ γ' εἴ τις οἶδ' ἐμοὶ κατειπάτω
 πόθεν ἂν πριαίμην ῥίνα μὴ τετρημένην.
 οὐδὲν γὰρ ἔργον ἦν ἄρ' ἀθλιώτερον
 ἢ κανθάρφω μάττοντα παρέχειν ἐσθίειν.
 ὅς μὲν γὰρ, ὥσπερ ἂν χέσῃ τις, ἡ κύων,
 φαύλως ἐρείδει· τοῦτο δ' ὑπὸ φρονήματος 25

must have noticed the singular rapidity with which patches of cowdung disappear, and many may have observed that this phenomenon is caused by the efforts of sundry beetles which burrow beneath the mass, and convey the substance deep into the ground. The common watchman-beetle (*Geotrupes stercorarius*), so well known from its habit of flying on droning wings in the evening, is one of these valuable beetles; and it is worthy of notice that, despite the nature of the substance in which they work, not a speck adheres to their bright and polished armour. The Egyptian beetle (*Scarabæus sacer*) employs a similar substance for the cradle of its future young, kneading it into irregular balls, in

which it deposits its eggs, and then *rolling it away by means of its odd-looking hind legs*. After it has made the ball, which is often larger than itself, the beetle sets to work to roll it to a convenient spot where the earth is soft, and performs this curious operation by a retrograde motion, the hind legs directing the ball, while the four other legs are employed in locomotion. During this operation the beetle seems to be standing on its head, the hind legs being much elevated, in order to guide the ball, which by dint of much rolling becomes nearly spherical. A tolerably deep hole is then excavated in a suitable spot, the ball rolled into it, and the earth filled in. Many beetles perform this useful ope-

FIRST SERV. Quick, quick, and beat up several, firm and tight.

SECOND SERV. O help me, scavengers, by all the Gods!

Or I shall choke and die before your eyes.

FIRST SERV. Another cake, a boy-companion's bring him:

He wants one finelier moulded. SECOND SERV. Here it is.

There's one advantage in this work, my masters:

No man will say I pick^{ed} my dishes now.

FIRST SERV. Pah! more, bring more, another and another;

Keep kneading more. SECOND SERV. By Apollo, no, not I!

I can't endure this muck a moment longer;

I'll take and pitch it in, the muck and all.

FIRST SERV. Pitch it to pot, and follow it yourself.

SECOND SERV. Can any one of you, I wonder, tell me

Where I can buy a nose not perforated?

There's no more loathly miserable task

Than to be mashing dung to feed a beetle.

A pig or dog will take its bit of muck

Just as it falls: but this conceited brute

ration, and in several European countries, where the beauty of the climate is only equalled by the uncleanliness of the inhabitants, these beetles are of inestimable service." A similar account is given in Kirby and Spence's *Entomology*, Letter ix.; and for the observations of ancient naturalists, see Aristotle *Hist. An.*, v. 17 (ed. Schneider), *Ælian*, x. 15, Pliny, xi. 34.

17. *ὑπερέχειν τῆς ἀντλίας.*] This expression is elsewhere used of sailors endeavouring to keep down the water in a sinking ship. See the passages cited by Hemsterhuys (on Lucian's *Timon*, i. 75, ed. Bipont) who thinks that, as in nautical language the phrase would mean "unable to work the *ἀντλία*" (in its sense

of bilgewater) "sufficiently for the needs of the vessel," so here it must mean "unable to work the *ἀντλία*" (in its sense of filth) "sufficiently for the needs of the beetle." Brunck and Richter, who impute to Hemsterhuys the absurdity of supposing the beetle itself to be spoken of as *τὴν ἀντλίαν*, must strangely have mis-read the observations of that sagacious and admirable writer. But I think that the interpretation of the Scholiast—*ὑπερέχειν ἀπὸ τοῦ ἀντέχειν καὶ περιγίνεσθαι τῆς ὀσμῆς*—is on the whole the preferable one, and that the meaning simply is that, as in a sinking ship the bilgewater gets the mastery over the sailors, so here the stench is too strong for, and is overpowering the servant.

βρενθύεται τε καὶ φαγεῖν οὐκ ἀξιοῖ,
 ἦν μὴ παραθῶ τρίψας δι' ἡμέρας ὄλης
 ὡσπερ γυναικὶ γογγύλην μεμαγμένην.
 ἀλλ' εἰ πέπανται τῆς ἐδωδῆς σκέφομαι
 τῆδὶ παροίξας τῆς θύρας, ἵνα μὴ μ' ἴδῃ.
 ἔρειδε, μὴ παύσαιο μηδέποτ' ἐσθίων
 τέως ἔως στυτὸν λάθης διαρραγείς.
 οἶον δὲ κύψας ὁ κατάρατος ἐσθίει,
 ὡσπερ παλαιστής, παραβαλὼν τοὺς γομφίους,
 καὶ ταῦτα τὴν κεφαλὴν τε καὶ τὸ χεῖρέ πως
 ὠδὶ περιάγων, ὡσπερ οἱ τὰ σχοινία
 τὰ παχέα συμβάλλοντες εἰς τὰς ὀλκάδας.
 μιαρὸν τὸ χρῆμα καὶ κάκοσμον καὶ βορὸν,
 χῶτου ποτ' ἐστὶ δαιμόνων ἢ προσβολὴ
 οὐκ οἶδ'. Ἀφροδίτης μὲν γὰρ οὐ μοι φαίνεται,
 οὐ μὴν Χαρίτων γε.

ΟΙ. Α. τοῦ γὰρ ἐστ' ; ΟΙ. Β. οὐκ ἔσθ' ὅπως
 τοῦτ' ἔστι τὸ τέρας οὐ Διὸς καταιβάτου.
 οὐκοῦν ἂν ἦδη τῶν θεατῶν τις λέγοι
 νεανίας δοκησίσοφος, τὸ δὲ πρᾶγμα τί ;
 ὁ κάρθαρὸς δὲ πρὸς τί ; κατ' αὐτῷ γ' ἀνήρ

36. ὡσπερ οἱ τὰ σχοινία.] ὡσπερ οἱ τὰ
 μεγάλα σχοινία ἐργαζόμενοι τῶν πλοίων, οἵ
 ἐργαζόμενοι τῷ σώματι καὶ ὅλη τῇ ψυχῇ
 καὶ τῇ δυνάμει ἐργάζονται ἐν τῷ πλέκειν·
 οὕτως ὅλη τῇ δυνάμει ὁ κάρθαρὸς, φησὶν,
 ἐσθίει κινούμενος. Scholiast. σχοινία εἰς
 τὰς ὀλκάδας, are merely "ropes for mer-
 chant vessels."

39. προσβολή.] One of the Scholiasts
 here takes προσβολή in the sense of an
infliction from, a visitation due to the

wrath of, the Gods; and Bergler cites from
 Synesius, Epist. 57, and Antiphon, Tetr.
 B. γ. 8, the phrases δαιμόνων προσβολὰς,
 τὰς θείας προσβολὰς, in the same significa-
 tion. But the main, if not the only,
 meaning of the word in the present pas-
 sage seems to be an appendage, an adjunct,
 ὁ προσβάλλεται, a sign specifically appro-
 priated or attached to a deity; and so it is
 interpreted by Brunck, who compares the
 use of the word προσνείμασθαι in Birds, 563.

προσνείμασθαι δὲ πρεπόντως
 τοῖσι Θεοῖσιν τῶν ὀρίθων δε ἂν ἀρμόζη καθ' ἕκαστον.

Gives himself airs, and, bless you, he won't touch it,
Unless I mash it all day long, and serve it
As for a lady, in a rich round cake.

Now I'll peep in and see if he has done,
Holding the door, thus, that he mayn't observe me.

Ay, tuck away; go gobbling on, don't stop;

I hope you'll burst yourself before you know it.

Wretch! how he throws himself upon his food,

Squared like a wrestler, grappling with his jaws,

Twisting his head and hands, now here, now there,

For all the world like men who plait and weave

Those great thick ropes to tow the barges with.

'Tis a most stinking, foul, voracious brute.

Nor can I tell whose appanage he is:

I really think he can't be Aphrodite's,

Nor yet the Graces'.

FIRST SERV.

No? then whose?

SECOND SERV. I take it

This is the symbol of Descending Zeus.

Now I suspect some pert young witling there

Is asking, "*Well, but what's it all about?*"

What can the beetle mean?" And then I think

And another Scholiast says, *ἐπεὶ ἐν ἕκαστον τῶν ὀρνέων ἀνάκειται Θεῶ τινι, ὡς ἀετὸς τῷ Διὶ, τίνος οὐτός ἐστιν; οὐκ ἔστιν οὖν, φησὶ, τῆς Ἀφροδίτης, ἐπεὶ αὐτῇ μὲν μύροις χαίρει, ὁ δὲ δυσώδης ἐστίν.*

42. Διὸς Καραιβάρου.] This was evidently from the manner of its introduction, intended to be a telling joke; but it is not now easy to say in what the joke consists, or why the dung-beetle was a sign so peculiarly appropriate for "Zeus descending in thunder." Pauw would read *καταιπάτου*, and Meineke (Vind. Aristoph.) *σκαταιβάτου*, the Scholiast's comment

being *ἐπεὶ σκάτους τρέφεται ὁ κάρθαρος*. Florent Chretien says "Sane ludit poeta in voce *καταιβάρου*, propter *scarabæum*, qui infimis fimis et spurcis oletis vescitur." Burmann explains it, "*quia ut Jovis fulmen solet omnia consumere et devorare, ita hoc animal omnia objecta avidè ingurgitabat.*" Brunck, "*quia ut fulmine nihil nocentius, ita hoc animali nihil intolerabilius.*" Possibly, after all, the poet merely means that the thunderbolt, *καταιβάτης κεραυνός*, was, like the beetle, a *μικρὸν χρῆμα καὶ κάκοσμον καὶ βορόν*.

- Ἴωνικός τίς φησι παρακαθήμενος·
 δοκέω μὲν, ἐς Κλέωνα τοῦτ' αἰνίττεται,
 ὡς κείνος ἀναιδέως τὴν σπατίλῃν ἐσθλεί.
 ἀλλ' εἰσιὼν τῷ καυθάρῳ δώσω πιεῖν.
- ΟΙ. Α. ἐγὼ δὲ τὸν λόγον γε τοῖσι παιδίοις
 καὶ τοῖσιν ἀνδρίοισι καὶ τοῖς ἀνδράσι
 καὶ τοῖς ὑπερτάτοισιν ἀνδράσιν φράσω
 καὶ τοῖς ὑπερηνορέουσιν ἔτι τούτοις μάλα.
 ὁ δεσπότης μου μαίνεται καινὸν τρόπον,
 οὐχ ὄνπερ ὑμεῖς, ἀλλ' ἕτερον καινὸν πάνν.
 δι' ἡμέρας γὰρ εἰς τὸν οὐρανὸν βλέπων
 ὠδὶ κεχηνῶς λαιδορεῖται τῷ Διὶ,
 καὶ φησιν, ὦ Ζεῦ, τί ποτε βουλεύει ποιεῖν·
 κατάθου τὸ κόρημα· μὴ κκόρει τὴν Ἑλλάδα.
- ΤΡ. ἔα ἔα. 50
- ΟΙ. Α. σιγήσαθ', ὡς φωνῆς ἀκούειν μοι δοκῶ.
- ΤΡ. ὦ Ζεῦ, τί δρασεῖεις ποθ' ἡμῶν τὸν λεῶν·
 λήσεις σεαυτὸν τὰς πόλεις ἐκκοκκίσας.
- ΟΙ. Α. τοῦτ' ἔστι τουτὶ τὸ κακὸν αὐθ' οὐγῶ ἴλεγον.
 τὸ γὰρ παράδειγμα τῶν μανιῶν ἀκούετε·
 ἂ δ' εἶπε πρῶτον ἠνικ' ἤρχεθ' ἢ χολή,
 πεύσεσθ'. ἔφασκε γὰρ πρὸς αὐτὸν ἐνθαδί·
 πῶς ἂν ποτ' ἀφικοίμην ἂν εὐθὺ τοῦ Διός·
 ἔπειτα λεπτὰ κλιμάκια ποιούμενος,
 πρὸς ταῦτ' ἀνερριχᾶτ' ἂν εἰς τὸν οὐρανὸν, 65
- 70.

46. Ἴωνικός.] It must be remembered that this Play was performed at the great City Dionysia, in the presence of the allies and strangers from all parts of the Hellenic world.

50. παιδίοις.] A special compartment of the theatre was allotted to the youths. See Schol. at Birds, 794. It is uncertain

whether women were allowed to attend the representation of comedies; but the general opinion is that, in the time of the Old Comedy, at least, the female part of the community was excluded. And certainly the present passage seems intended to contain an exhaustive enumeration of the various classes of the audience. See

That some Ionian, sitting by, will answer,
*"Now, I've nae doubt but this alludes to Cleon,
 For he eats dirt sae unco shamelessly."*
 But I'll go in, and give the beetle drink.

FIRST SERV. And I will tell the story to the boys,
 And to the lads, and also to the men,
 And to the great and mighty men among you,
 And to the greatest mightiest men of all.
 My master's mad; a novel kind of madness,
 Not your old style, but quite a new invention.
 For all day long he gazes at the sky,
 His mouth wide open, thus; and rails at Zeus:
*O Zeus, says he, what dost thou seek to do?
 Lay down thy besom, sweep not Hellas bare!*

TRYGÆUS. (*Behind the scenes.*)

Ah me! Ah me!

SERV. Hush! for methinks I hear him speaking now.

TRYG. (*Behind the scenes.*)

O Zeus, what wouldest thou with our nation do?
 Thou wilt drain out our lifeblood ere thou knowest!

SERV. Ay, there it is; that's just what I was saying:
 Ye hear yourselves a sample of his ravings.
 But what he did when first the frenzy seized him
 I'll tell you: he kept muttering to himself,
Oh if I could but somehow get to Zeus!
 With that he got thin scaling ladders made,
 And tried by them to scramble up to heaven,

infra, 966. The subject is discussed in
 Becker's Charicles, Excursus to Scene x.

55. οὐχ ὄνπερ ἡμεῖς.] He is referring,
 says the Scholiast, not to the war-mania,
 but to the *μανίαν δικανικὴν*. And this
 seems right, for there are many passages

in the present Play which show that the
 mind of Aristophanes had not yet lost the
 impressions and ideas of which it was full,
 when, in the preceding year, he wrote his
 comedy of the Wasps.

ἕως ξυνετρίβη τῆς κεφαλῆς καταρρυεῖς.
 ἐχθρὸς δὲ μετὰ ταῦτ' ἐκφθαρεῖς οὐκ οἶδ' ὅποι
 εἰσήγαγ' Αἰτναῖον μέγιστον κάνθαρον,
 κᾶπειτα τοῦτον ἵπποκομῆν μ' ἠνάγκασεν,
 καὐτὸς καταψῶν αὐτὸν ὥσπερ πωλίον, 75
 ὦ Πηγάσιόν μοι φησι, γενναίου πτερόν,
 ὅπως πετήσει μ' εὐθὺ τοῦ Διὸς λαβών.
 ἀλλ' ὅ τι ποιεῖ τηδὶ διακύψας ὄψομαι.
 οἴμοι τάλας ἕτε δεῦρο δεῦρ', ὦ γέλτορες·
 ὁ δεσπότης γάρ μου μετέωρος αἴρεται 80
 ἵππηδὸν εἰς τὸν ἀέρ' ἐπὶ τοῦ κανθάρου.

TP. ἥσυχος ἥσυχος, ἠρέμα, κάνθων

μή μοι σοβαρῶς χῶρει λίαν
 εὐθύς ἀπ' ἀρχῆς ῥώμη πλίσυος,
 πρὶν ἂν ἰδίης καὶ διαλύσης 85
 ἄρθρων ἵνας πτερύγων ῥύμη.

καὶ μὴ πνεῖ μοι κακὸν, ἀντιβολῶ σ'·
 εἰ δὲ ποιήσεις τοῦτο, κατ' οἴκους
 αὐτοῦ μείνον τοὺς ἡμετέρους.

OI. A. ὦ δέσποτ' ἄναξ, ὡς παραπαλεῖς. 90

TP. σίγα σίγα.

OI. A. ποῖ δῆτ' ἄλλως μετεωροκοπεῖς ;

73. Αἰτναῖον.] The Scholiasts offer three interpretations of this word: either (1) that it means *ἵπερμεγέθη· μέγιστον γὰρ ὄρος ἢ Αἴτη*: or (2) that it refers to the breed of Ætnean horses (Soph. Œd. Col. 312); or (3) that there was in fact some species of large beetle called the Ætnean,

probably from being found in the neighbourhood of that mountain. The passages which they cite from Æschylus, Sophocles, and Plato Comicus, are conclusive in favour of the third interpretation. The fragment cited from Plato is arranged by Meineke (Fragm. Com. ii. 624) as follows:

Ὅς μέγα μέντοι πάνυ τὴν Αἴτην ὄρος εἶναι φασὶ τεκμαῖρου
 ὄθεν τρέφεσθαι
 τὰς κανθαρίδας τῶν ἀνθρώπων ἐστὶν λόγος οὐδὲν ἐλάττους.

Till he came tumbling down, and cracked his skull.
 Then yesterday he stole I know not whither,
 And brought a huge Ætnæan beetle home,
 And made me groom it, while he coaxed it down
 Like a young favourite colt, and kept on saying,
Wee Pegasus, my flying thoroughbred,
Your wings must waft me straight away to Zeus!
 Now I'll stoop down and see what he's about.
 O, mercy on us! neighbours! neighbours! help!
 My master's got astride upon the beetle,
 And up they go ascending in the air.

TRYG. Fair and softly, my beastlet, at first.
 Start not at once with a violent burst,
 In the proud delight of your eager might,
 Ere your joints with sweat are relaxed and wet
 From the powerful swing of your stalwart wing.
 And breathe not strong as we soar along;
 If you can't refrain, you had best remain
 Down here in the stalls of your master's halls.

SERV. O master of me! why how mad you must be!

TRYG. Keep silence! keep silence!

SERV. Why where do you try so inanely to fly?

The address to the beetle contained three lines below is, like many other portions of the flight-scene, parodied in part from the Bellerophon of Euripides.

80. *μετέωρος αἴρεται.*] The servant throws open the doors, and Trygæus is discovered sitting astride upon the beetle, which is just preparing to fly. *μετέωρος αἴρεται*, says the Scholiast, *ἐπὶ μηχανῆς τοῦτο δὲ καλεῖται ἑώρημα.* They rise during the anapaestic systems, halting during the intermediate dialogues. In

addressing the beetle, inf. 82, Trygæus substitutes for *κάνθαρος*, a word of not dissimilar sound, *κάνθων*, a jackass.

92. *ἄλλως.*] This adverb is used here, and infra 1113, in the sense of *μάτην*. *Καὶ ὡς ἐπὶ τὸ πλεῖστον*, says the author of the Etymologicum Magnum, *ἀντὶ τοῦ μάτην ἐχρῶντο οἱ Ἀττικοὶ τῷ ἄλλως· καὶ γὰρ παρὰ Θουκυδίδῃ συνεχῶς ἔστιν αὐτὸ εὐρεῖν κείμενον.* See Thuc. i. 109; ii. 18; iv. 36, etc. See also Ruhnkens's *Tizæus*, sub voc. *οὐκ ἄλλως.*

- TP. ὑπὲρ Ἑλλήνων πάντων πέτομαι,
 τόλμημα νέον παλαμησάμενος.
- ΟΙ. Α. τί πέτει ; τί μάτην οὐχ ὑγιαίνεις ; 95
- TP. εὐφημεῖν χρή καὶ μὴ φλαῦρον
 μηδὲν γρύζειν, ἀλλ' ὀλολύξεν
 τοῖς τ' ἀνθρώποισι φράσον σιγᾶν,
 τοὺς τε κοπρῶνας καὶ τὰς λαύρας
 καιναῖς πλύνθοισιν ἀνοικοδομεῖν,
 καὶ τοὺς πρωκτοὺς ἐπικλεῖν. 100
- ΟΙ. Α. οὐκ ἔσθ' ὅπως σιγήσομ', ἦν μὴ μοι φράσης
 ὅποι πέτεσθαι διανοεῖ. TP. τί δ' ἄλλο γ' ἦ
 ὡς τὸν Δί' εἰς τὸν οὐρανόν ; ΟΙ. Α. τίνα νοῦν ἔχων ;
- TP. ἐρησόμενος ἐκέϊνον Ἑλλήνων πέρι 105
 ἀπαξαπάντων ὃ τι ποιεῖν βουλεύεται.
- ΟΙ. Α. ἐὰν δὲ μὴ σοι καταγορεύση ; TP. γράφομαι
 Μήδοισιν αὐτὸν προδιδόναι τὴν Ἑλλάδα.
- ΟΙ. Α. μὰ τὸν Διόνυσον οὐδέποτε ζῶντός γ' ἐμοῦ.
 TP. οὐκ ἔστι παρὰ ταῦτ' ἄλλ'. ΟΙ. Α. ἰὸν ἰὸν ἰού' 110
 ὦ παιδί', ὁ πατὴρ ἀπολιπὼν ἀπέρχεται
 ὑμᾶς ἐρήμους εἰς τὸν οὐρανὸν λάθρα.
 ἀλλ' ἀντιβολεῖτε τὸν πατέρ', ὦ κακοδαίμονα.
- ΚΟ. ὦ πάτερ, ὦ πάτερ, ἄρ' ἔτυμός γε
 δώμασιν ἡμετέροις φάτις ἦκει 115
 ὡς σὺ μετ' ὀρνίθων προλιπὼν ἐμέ

108. Μήδοισιν.] Doubtless there were many beginning to feel that the intestine dissensions of the Hellenic cities would prove of advantage to their ever-watchful neighbour, the great Eastern monarchy only. The repetition of this suggestion, inf. 408, seems to show that the mind of Aristophanes, at all events, was growing uneasy on this score. And

compare Lysistrata, 1133-4. The Lacedæmonians had already sent frequent embassies (Thuc. iv. 50) inviting the Persians to intervene in the affairs of Hellas; and, apart from the Panhellenic danger, the Athenians might well feel anxious at the prospect of having the wealth and the maritime resources of the empire thrown into the opposite scale. With regard to their

- TRYG. My flight for the sake of all Hellas I take,
A novel and daring adventure preparing.
- SERV. Why can't you remain at home, and be sane?
- TRYG. O let not a word of ill omen be heard,
But greet me with blessings and cheers as I go,
And order mankind to be silent below;
And please to be sure with bricks to secure
All places receptive of dung and manure.
- SERV. No, no; I won't keep still, unless you tell me
Whither you're flying off. TRYG. Whither, except
To visit Zeus in heaven? SERV. And with what aim?
- TRYG. I'm going to ask him what he means to do
About the whole entire Hellenic people.
- SERV. And if he won't inform you? TRYG. I'll indict him
As giving Hellas over to the Medes.
- SERV. (*Struggling with Trygæus.*)
Not while I live, so help me Dionysus!
- TRYG. There is no way but this. SERV. Here! children! here!
Quick! quick! your father's stealing off to heaven,
Leaving you here deserted and forlorn.
Speak to him, plead with him, you ill-starred maidens.
- GIRL. O father, O father, and can it be true
The tale that is come to our ears about you,
That along with the birds you are going to go,

remedy by indictment, "notantur Athenienses ut φιλόδοκοι," says Bergler after the Scholiast, "si nec Jupiter est securus."

114. ἔτυμος φάτις.] The Scholiast pre-

A. ἄρ' ἔτυμον φάτιν ἔγνω
Ἄϊολον εὐνάξειν τέκνα φίλτατα;

B. δοξάσαι ἔστι, κόραι· τὸ δ' ἐτήτυμον, οὐκ ἔχω εἰπεῖν.

for so, I suppose, should the fragment be arranged. ἔστι for πάρεστι, it is open to you to conjecture.

serves some lines from the *Æolus* of Euripides, from which these dactyls seem to be parodied;

ἐς κόρακας βαδιεὶ μεταμώνιος ;

ἔστι τι τῶνδ' ἐτύμως ; εἶπ', ὦ πάτερ, εἶ τι φιλεῖς με.

TP. δοξάσαι ἔστι, κόραι· τὸ δ' ἐτήτυμον, ἄχθομαι ὑμῖν,
 ἡνίκ' ἂν αἰτίζητ' ἄρτον, πάππαν με καλοῦσαι, 120
 ἔνδον δ' ἄργυρίου μηδὲ ψακὰς ἢ πάνυ πάππαν.
 ἦν δ' ἐγὼ εὖ πράξας ἔλθω πάλιν, ἕξετ' ἐν ὥρᾳ
 κολλύραν μεγάλην καὶ κόνδυλον ὄψον ἐπ' αὐτῇ.

KO. καὶ τίς πόρος σοι τῆς ὁδοῦ γενήσεται ;
 ναῦς μὲν γὰρ οὐκ ἄξει σε ταύτην τὴν ὁδόν. 125

TP. πτηνὸς πορεύσει πῶλος· οὐ ναυσθλώσομαι.

KO. τίς δ' ἠπίνοιά σουστὶν ὥστε κάθαρων
 ζεύξαντ' ἐλαύνειν εἰς θεοὺς, ὦ παππία ;

TP. ἐν τοῖσιν Αἰσώπου λόγοις ἐξευρέθη
 ὁ μόνος πετεινῶν εἰς θεοὺς ἀφιγμένος. 130

KO. ἄπιστον εἶπας μῦθον, ὦ πάτερ πάτερ,
 ὅπως κάκοσμον ζῶον ἦλθεν εἰς θεοὺς.

TP. ἦλθεν κατ' ἔχθραν ἀετοῦ πάλαι ποτέ,

117. ἐς κόρακας.] This familiar imprecation is converted into a similar joke, in *Birds*, 28. The two wayfarers are vainly endeavouring to penetrate to the kingdom of the birds, and " 'tis hard indeed," says Euelpides, " that when we are ready and willing ἐς κόρακας ἔλθειν, we cannot find the way."

123. κόνδυλον.] Some would read *κάνδυλον*, but the whole humour of the passage consists in the unexpected substitution of the word *κόνδυλον* for this *κάνδυλος* or *κάνδαυλος*, which is described by Athenæus, xii. 12, as a Lydian dainty, made in a variety of ways. In its normal state it was a sort of rich porridge, strengthened with boiled meat, cheese, anise, and bread-crumbs. Photius (sub voc. *κάνδυλος*) calls it *σκενασία ὄψοποικῆ*, and gives other

recipes for its composition. *Κολλύρα* is described by Athenæus, iii. 75, as a kind of bread, and Wordsworth (*Athens and Attica*, 263 note) says that a circular cake is still called in modern Greek *κουλοῦρι*.

129. Αἰσώπου.] The Scholiast explains the fable thus:—The eagle had carried off the young beetles; thereupon the old beetle got into the eagle's eyry, and pushed out her eggs. The eagle flew to complain to Zeus, who bade her build her nest in his own bosom. But, when the eagle had laid her eggs there, the beetle flew buzzing about the ears of Zeus; and he, springing up to scare it away, dropped and broke the eggs. The moral, says the Scholiast, is that there is no rest for the wicked, no, not even in the bosom of Zeus. It is said that the apologue was told by

And to leave us alone and be off to the crow?

Is it a fact, O my father? O tell me the truth if you love me.

TRYG. Yes, it appears so, my children: in truth, I am sorry to see you
Calling me dearest Papa, and asking me bread for your dinner,
When I have got in the house not an atom of silver to buy it;
But if I ever return with success, ye shall soon be enjoying
Buns of enormous size, with strong fist-sauce to improve them.

GIRL. And what's to be the method of your passage?
Ships will not do: they cannot go this journey.

TRYG. I ride a steed with wings: no ships for me.

GIRL. But what's the wit of harnessing a beetle
To ride on it to heaven, Papa, Papa?

TRYG. It is the only living thing with wings,
So Æsop says, that ever reached the Gods.

GIRL. O father, father, that's too good a story
That such a stinking brute should enter heaven!

TRYG. It went to take revenge upon the eagle,

Æsop to the Delphians, as they were about to put him to death on a false charge of theft; his motive being to warn them that though he might be mean as the beetle, and they exalted as the eagle, yet his blood might ascend to heaven, and cry for vengeance upon his murderers. This, too, is the fable which Philocleon endeavours to edge in, as he is being carried shrieking from the stage.—Wasps, 1446-8. See the Scholiasts there. It is versified by Spenser in his fourth Sonnet on the World's Vanity, and illustrated by Erasmus in his celebrated Adage (to which Bergler refers) *Scarabæus aquilam querit*, which is found in vol. ii. p. 686 of the Leyden edition of his works, and of which the most pointed and bitter passages are translated in Hallam's Lite-

ature, chap. iv. As the beetle merely followed the eagle to heaven, it is difficult to see with what propriety it is termed *μόνος περειῶν εἰς Θεοῦ ἀφιγμένος*.

131. *ἄπιστον εἶπας μῦθον*.] These words are borrowed, as Bergler observes, from Eurip. Iph. Taur. 1293. They are very appropriate here; for *μῦθος* is a term more applicable even than *λόγος* to an Æsopian fable. In the Phædo, 61 B, Socrates says that he had, during his confinement in the Athenian prison, turned into verse the *μῦθοι* of Æsop, because he wished before his death to act in obedience to a heavenly vision, which often in his past life had enjoined him *μουσικὴν ποιεῖν*, and it seemed a poet's business *ποιεῖν μῦθους, ἀλλ' οὐ λόγους*.

- ᾧ ἐκκυλίνδων κἀντιτιμωρούμενος.
- ΚΟ. οὐκοῦν ἐχρήην σε Πηγάσου ζευξαι πτερόν,
ὅπως ἐφαίνου τοῖς θεοῖς τραγικώτερος.
- ΤΡ. ἀλλ' ὦ μέλ' ἄν μοι σιτίων διπλῶν ἔδει
νῦν δ' ἄττι' ἄν αὐτὸς καταφάγω τὰ σιτία,
τούτοισι τοῖς αὐτοῖσι τούτου χορτάσω.
- ΚΟ. τί δ', ἦν ἐς ἕγρον πόντιον πέση βάθος ;
πῶς ἐξολισθεῖν πτηνὸς ὦν δυηθήσεται ;
- ΤΡ. ἐπίτηδες εἶχον πηδάλιον, ᾧ χρήσομαι
τὸ δὲ πλοῖον ἔσται Ναξιουργῆς κἀνθαρος.
- ΚΟ. λιμὴν δὲ τίς σε δέξεται φορούμενον ;
- ΤΡ. ἐν Πειραεὶ δήπου 'στὶ Κανθάρου λιμὴν.
- ΚΟ. ἐκεῖνο τήρει, μὴ σφαλεῖς καταρρυῆς
ἐντεῦθεν, εἶτα χολὸς ὦν Εὐριπίδῃ
λόγον παράσχης καὶ τραγωδία γένη.
- ΤΡ. ἐμοὶ μελήσει ταῦτά γ'. ἀλλὰ χαίρετε.
ὑμεῖς δέ γ', ὑπὲρ ὧν τοὺς πόνους ἐγὼ πονῶ,
μὴ βδεῖτε μηδὲ χέξεθ' ἡμερῶν τριῶν
ὡς εἰ μετέωρος οὗτος ὦν ὀσφρήσεται,
κατωκάρῃ ῥίψας με βουκολήσεται.

143. Ναξιουργῆς κἀνθαρος.] That κἀνθαρος is the name of a particular kind of ship, says Athenæus, xi. 47, is κοινὸν, matter of common notoriety. And in the next chapter he cites several passages which illustrate this and other meanings of the word. As to πηδάλιον in the preceding line we must, I suppose, accept the Scholiast's interpretation, τὸ αἰδοῖον δείκνυσσι.

145. Πειραεὶ.] Piræus, says Thucydides, i. 93, is possessed of λιμένας τρεῖς αὐτοφνεῖς. Of these, one was called, as the Scholiast here informs us, Cantharus, from a traditionary hero of that name.

Another, he says, was called Aphrodisium, and we learn from Hesychius and other authorities that the name of the third was Zea. And see Colonel Leake's Topography of Athens, i. 373.

147. χολός.] Not only was Euripides noted as a χολοποιός, an introducer of maimed and limping heroes, in general, see Acharnians and Frogs, passim; but one of his most celebrated representations in that line was Bellerophon lamed by a fall from Pegasus, Ach. 427. And as the whole of this beetle-flight is a sort of travestie of the Bellerophon of Euripides, to Trygæus, in a special manner,

- And break her eggs, a many years ago.
- GIRL. But should you not have harnessed Pegasus,
And so, in tragic style, approach the Gods?
- TRYG. Nay, then I must have had supplies for two;
But now the very food I eat myself,
All this will presently be food for him.
- GIRL. What, if he fall in wintry watery waves,
How will his wings help extricate him then?
- TRYG. Oh, I've a rudder all prepared for that:
My ship's a beetle-sloop, of Naxian make.
- GIRL. What bay will land you drifting drifting on?
- TRYG. Why, in Piræus, there's the Beetle harbour.
- GIRL. Yet, O be careful lest you tumble off,
And (lame for life) afford Euripides
A subject, and become a tragic hero.
- TRYG. I'll see to that: goodbye, goodbye, my dears!
But you, for whom I toil and labour so,
Do for three days resist the calls of nature;
Since, if my beetle in the air should smell it,
He'll toss me headlong off, and turn to graze.

exemplum grave præbet ales
Pegasus, terrenum equitem gravatus
Bellerophonem.

Horace, Odes, iv. xi. 26. With the words
καὶ τραγῳδία γένη, Florent Chretien aptly
compares the expression of the same Roman
poet, *et fabula fias*.

149. *ἐμοὶ μελήσει ταῦτα*.] This is a
way of putting aside unnecessary advice.
See Thesm. 240, 1064, 1207, inf. 1041.

153. *βουκολήσεται*.] *ἀπατήσεται*, Scho-
liast. Spe dejiçiet, Brunck; and so all the
commentators. But the passages in which
βουκολεῖν bears a metaphorical significa-
tion, and which are collected by Bp.

Blomf., Gloss. in Ag. 652, *ἐβουκολοῦμεν
φροντίειν νέον πάθος*, are widely different
from the present. And even were autho-
rity produced to show (1) that *βουκολεῖν*,
standing alone, can mean "to deceive a
person;" and (2) that *βουκολήσεται* can be
employed in a purely *active* signification
(as to both of which points I must, in the
absence of authority, entertain great doubt)
yet the ordinary meaning of the word, "to
feed oneself," "to turn to graze," seems to
me not only preferable, but absolutely re-

ἀλλ' ἄγε, Πήγασε, χώρει χαίρων,
 χρυσοχάλινον πάταγον ψαλίων 155
 διακινήσας φαιδροῖς ὤσιν.
 τί ποιεῖς, τί ποιεῖς ; ποῖ παρακλίσεις
 τοὺς μυκτῆρας πρὸς τὰς λαύρας ;
 ἕι σαυτὸν θαρρῶν ἀπὸ γῆς,
 κᾶτα δρομαίαν πτέρυγ' ἐκτείνων 160
 ὀρθῶς χώρει Διὸς εἰς αὐλὰς,
 ἀπὸ μὲν κάκκης τὴν βίην ἀπέχων,
 ἀπὸ θ' ἡμερινῶν σίτων πάντων.
 ἄνθρωπε, τί δρᾶς, οὗτος ὁ χέξων
 ἐν Πειραιεὶ παρὰ ταῖς πόρταις ; 165
 ἀπολεῖς μ', ἀπολεῖς. οὐ κατορύξεις,
 κάπιφορήσεις τῆς γῆς πολλήν,
 κάπιφυτεύσεις ἔρπυλλον ἄνω,
 καὶ μύρον ἐπιχρεῖς ; ὡς ἦν τι πεσῶν
 ἐνθένδε πάθω, τοῦμοῦ θανάτου 170
 πέντε τάλανθ' ἢ πόλις ἢ Χίω
 διὰ τὸν σὸν πρωκτὸν ὀφλήσει.

quired by the context. The *με* is to be joined, not with *βουκολήσεται*, but with *ρίψας*.

156. *φαιδροῖς ὤσιν*.] The word *φαιδρός*, as applied to a horse's ears, is susceptible of two very different significations: (1), from the idea of brightness, quickness, alertness, attached to the word, *φαιδροῖς ὡσὶ* may mean *arrectis auribus*, *micans auribus*; (2), from its sense of placid, beaming, sleek goodnature, it may mean *blandis auribus*. Every commentator adopts the former interpretation; the Scholiast prefers the latter. *Πραέσι, μὴ ὀρθοῖς*, he says, *τοῦτο γὰρ πάσχουσιν οἱ ἵπποι, ὥσπερ παροξυνόμενοι εἰς ἄκρατον δρόμον* (rather, perhaps, *ἀκρατῆ*, "when

about to run away"). Florent Chretien and Bothe will not permit the Scholiast to know his own mind, the former correcting his comment into *ὀρθοῖς μὴ πραέσι*; the latter into *πραέσι ἢ ὀρθοῖς*. But in my opinion the Scholiast is quite right; and Trygæus is desiring in his steed a sign not of spirit, but of good temper. These lines and those which follow (159-161) seem borrowed from the Bellerophon of Euripides. In fact the chief humour of these anapasts consists in the intermixture by Trygæus of snatches from that tragedy with ejaculations supposed to be wrung from him by the imminent danger of his own situation.

165. *πόρταις*.] Like some of our modern

Up, up, my Pegasus, merrily, cheerily,
 With ears complacent, while blithe and bold
 Your curbs shake out their clatter of gold.
 (I wonder what in the world he means
 By pointing his nose at those foul latrines.)
 Rise, gallantly rise, from the earth to the skies,
 And on with the beat of your pinion fleet
 Till you come to Zeus in his heavenly seat.
 From all your earthly supplies of dirt,
 From ordure and muck your nostril avert.
 Man! man in Piræus! you'll kill me I swear,
 Committing a nuisance! good fellow, forbear;
 Dig it down in the ground, scatter perfumes around,
 Heap, heap up the earth on the top,
 Plant sweet-smelling thyme to encircle the mound,
 Bring myrrh on its summit to drop;
 For if I through your folly shall tumble to-day,
 And my enterprise fail to succeed in,
 Five talents the city of Chios shall pay
 On account of your breach—of good-breeding.

seaports, Piræus appears to have been noted for its filth and immorality.

169. *ἦν τι πάθω.*] *If anything happens to me*; a euphemism for "if I am killed," as Bergler remarks, citing from Athenæus, vi. 45, a line (of Alexis) addressed by a parasite to his entertainer, **Ἄν γὰρ πάθῃς τι, πῶς ἐγὼ βιώσομαι*;

171. *ἡ πόλις ἡ Χίῳ.*] This, I believe, is simply meant as a grotesque caricature of the wanton levity with which the Sovereign Republic of Athens would, in the recklessness of uncontrolled power, occasionally domineer over the subordinate allies, Chios being selected because, as

Florent Chretien and Bergler suggest, its name of all the allies comes nearest to *χέζειν*, or perhaps because it had in fact, not very long before, fallen under serious suspicion, which it had only disarmed by prompt submission to, and compliance with, the requisitions forwarded from Athens (Thuc. iv. 51). And when the Scholiast says *ἅμα μὲν ὡς Χίῳ διὰ μαλακίαν εὐρυπρόκτων ὄντων, καὶ ἐτοίμων πρὸς τὸ ἀποπατεῖν· ἅμα δὲ ὡς τῶν Ἀθηναίων ἐκ πάσης προφάσεως συκοφαντούντων καὶ ζημιούντων, καὶ λεγόντων ὅτι Χίος ἦν ὁ ἀποπατῶν, καὶ διὰ τοῦτο ὁ κἀνθαρος ἔπεσεν*, I suspect that the text itself is the only

- οἴμ' ὡς δέδοικα κοῦκέτι σκώπτων λέγω.
 ὦ μηχανοποιέ, πρόσεχε τὸν νοῦν ὡς ἐμέ·
 ἤδη στροφεῖ τι πνεῦμα περὶ τὸν ὀμφαλὸν, 175
 καὶ μὴ φυλάξεις, χορτάσω τὸν κίνθαρρον.
 ἀτὰρ ἐγγὺς εἶναι τῶν θεῶν ἐμοὶ δοκῶ,
 καὶ δὴ καθορῶ τὴν οἰκίαν τὴν τοῦ Διός.
 τίς ἐν Διὸς θύραισιν ; οὐκ ἀνοίξετε ;
- EP. πόθεν βροτοῦ με προσέβαλ' ; ὄναξ Ἡράκλεις, 180
 τοῦτι τί ἐστι τὸ κακόν ; TP. ἵπποκάνθαρος.
- EP. ὦ μιὰρὲ καὶ τολμηρὲ κἀναίσχυντε σὺ
 καὶ μιὰρὲ καὶ παμμίαρε καὶ μιὰρώτατε,
 πῶς δεῦρ' ἀνήλθες, ὦ μιὰρῶν μιὰρώτατε ;
 τί σοὶ ποτ' ἔστ' ὄνομ' ; οὐκ ἐρεῖς ; TP. μιὰρώτατος. 185
- EP. ποδαπὸς τὸ γένος δ' εἶ ; φράζε μοι. TP. μιὰρώτατος.
- EP. πατήρ δέ σοι τίς ἐστιν ; TP. ἐμοί ; μιὰρώτατος.
- EP. οὐ τοι μὰ τὴν Γῆν ἔσθ' ὅπως οὐκ ἀποθανεῖ,
 εἰ μὴ κατερεῖς μοι τοῦνομ' ὃ τι ποτ' ἔστι σοι.
- TP. Τρυναῖος Ἀθμονεὺς, ἀμπελουργὸς δεξιός, 190

ground for the imputation which he makes against the Chians. And the phrase *Χίος ὁ ἀποπατῶν* seems to be used not as a proverbial saying (as it is generally considered) but merely as what the Athenians would be likely to say in this particular instance. By *πόλις* we are, I suppose, to understand the *State* (cf. inf. 251) and not the *City* of Chios.

173. *οἴμ' ὡς δέδοικα.*] As Trygæus and his beetle are still floating in the air, the scene suddenly changes, and they find themselves at the celestial abodes. A platform or moveable stage is thrust out exactly underneath the beetle, who thenceforth rests upon it. The actor, half dropping his assumed character, turns from the imaginary perils of Trygæus, to what he

affects to consider his own real personal danger from the movements of the theatrical machinery (*οὐκέτι σκώπτων λέγω*, "I'm in sober earnest now," cf. Plato Rep. 349 A). "Jocus est cōmicis antiquis solennis," says Porson, Suppl. Præf. Hec., "ut actorem personæ, quam agit, oblivisci faciant, et de theatro aut spectatoribus quasi imprudentem loqui." From this point to the Parabasis, the action is wholly on this higher stage, the scene representing the exterior of the palace of Zeus. In front is a pit or cavern, blocked up with large stones, masking a secret flight of stairs which lead to the interior of the theatre. Trygæus dismounts, and shouts to the porter in the customary manner.

(The scene suddenly changes.)

Zounds! how you scared me: I'm not joking now.

I say, scene-shifter, have a care of me.

You gave me quite a turn; and if you don't

Take care, I'm certain I shall feed my beetle.

But now, methinks, we must be near the Gods;

And sure enough there stand the halls of Zeus.

O, open! open! who's in waiting here?

HERMES. A breath of man steals o'er me: whence, whence comes it?

O Heracles, what's this? TRYG. A beetle-horse.

HERM. O shameless miscreant, vagabond, and rogue;

O miscreant, utter miscreant, worst of miscreants,

How came you here, you worst of all the miscreants?

What is your name? speak, sirrah, speak! TRYG. A miscreant.

HERM. And what's your family? TRYG. The worst of miscreants.

HERM. And what your father? TRYG. Worst of all the miscreants.

HERM. O by the Earth but you shall die the death

Unless you tell me who and what you are.

TRYG. Trygæus, an Athmonian, skilled in vines;

180. *πόθεν βροτοῦ με προσέβαλεν;*] The Scholiast would supply *ὄσμη* or *φωνή*. Florent Chretien decides for *ὄσμη*, comparing Plautus Amphit. i. i. 164. Olet homo quidam malo suo. But, as Hermes must be supposed to have been roused by the noisy summons of Trygæus, it would be better, if anything is to be supplied, to supply *φωνή*. And I may observe that the dialogue called the Halcyon, inserted amongst Lucian's works, commences with the words, *Τίς ἢ ΦΩΝΗ ΠΡΟΣΕΒΑΛΕΝ ἡμῖν;* But perhaps the poet purposely left it indefinite, and Hermes is merely meant to say that he is aware of the presence of man. He appeals to Heracles, because

the great destroyer of monsters is naturally invoked at the sight of some strange apparition—*ὦ Ἡράκλεις ταυτὶ ποδαπὰ τὰ θηρία;* Clouds, 184; Birds, 93, and elsewhere. On the other hand the invocation of Heracles in Ach. 807, *οἶον ῥοθιάζονο ὦ πολυτίμηθ' Ἡράκλεις,* is in recognition of his traditional voracity.

182. *ὦ μαρέ.*] Hermes is probably intended as a sample of the footmen in the houses of the great at Athens, abusive at first, but soon subsiding into friendliness on the appearance of a bribe. With this torrent of abuse, compare the reception of Dionysus by the porter of Pluto, Frogs, 465.

190. *ἀμπελουργός.*] Vineyards still sur-

οὐ συκοφάντης, οὐδ' ἐραστῆς πραγμάτων.

EP. ἦκεις δὲ κατὰ τί; TP. τὰ κρέα ταυτί σοι φέρων.

EP. ὦ δειλακρίων, πῶς ἦλθες; TP. ὦ γλίσχρων, ὄρας
ὡς οὐκέτ' εἶναι σοι δοκῶ μιαρώτατος;

ἴθι νυν, κάλεσόν μοι τὸν Δί'. EP. ἰὴ ἰὴ ἰὴ,

195

ὅτ' οὐδὲ μέλλεις ἐγγὺς εἶναι τῶν θεῶν
φρούδοι γὰρ ἐχθές εἰσιν ἐξφοκισμένοι.

TP. ποῖ γῆς; EP. ἰδοὺ γῆς. TP. ἀλλὰ ποῖ; EP. πόρρω πάνν,
ἰπ' αὐτὸν ἀτεχνῶς τοῦρανοῦ τὸν κύτταρον.

TP. πῶς οὖν σὺ δῆτ' ἐνταῦθα κατελείφθης μόνος;

200

EP. τὰ λοιπὰ τηρῶ σκενάρια τὰ τῶν θεῶν,
χυτρίδια καὶ σανίδια κάμφορεΐδια.

TP. ἐξφοκίσαντο δ' οἱ θεοὶ τίνος οὐνεκα;

EP. "Ἐλλησιω ὀργισθέντες. εἶπ' ἐνταῦθα μὲν,

ἵν' ἦσαν αὐτοὶ, τὸν Πόλεμον κατόκισαν,

205

ὑμᾶς παραδόντες δρᾶν ἀτεχνῶς ὅ τι βούλεται·

αὐτοὶ δ' ἀνφοκίσανθ' ὅπως ἀνωτάτω,

ἵνα μὴ βλέπειεν μαχομένους ὑμᾶς ἔτι

μηδ' ἀντιβολούντων μηδὲν αἰσθανοῖατο.

TP. τοῦ δ' εἵνεχ' ἡμᾶς ταῦτ' ἔδρασαν; εἰπέ μοι.

210

EP. ὅτι ἡ πολεμεῖν ἤρειςθ', ἐκείνων πολλάκις

σπονδὰς ποιούντων κεί μὲν οἱ Λακωνικοὶ

round the little village of Marousi (to the north-east of Athens, in the direction of Marathon), which represents the ancient deme of Ἄθμονῆ (or Ἄθμονον, or Ἄθμονία). The modern name is derived from the Amarusian Artemis, the special deity of the Athmonians. Pausanias, i. 31. See Wordsworth's Athens and Attica, 232; Colonel Leake's Topography of Athens and the Demi, ii. 41. There is throughout the Play a running allusion to the

name of Trygæus, which is derived from τρυγᾶν, to get in the vintage.

191. πραγμάτων.] Is generally, and I suppose rightly, taken to refer in this place to the troubles of litigation. Perhaps such is also its meaning in 1345 inf., a verse which seems to mean that the peaceful tastes here expressed were to be completely gratified. But everywhere else in this Play it signifies the troubles of war. See inf. 293 (cf. Ach. 269), 348, 353, 1297.

No sycophant, no lover of disputes.

HERM. Why are you come? TRYG. To offer you this meat.

HERM. How did you get here, Wheedling? TRYG. Oho, Greedling!

Then I'm not quite the worst of miscreants now.

So just step in and summon Zeus. HERM. O! O!

When you're not likely to come NEAR the Gods!

They're gone: they left these quarters yesterday.

TRYG. Where on Earth are they? HERM. Earth, indeed!

TRYG. But where?

HERM. Far, far away, close to Heaven's highest dome.

TRYG. How came they then to leave you here alone?

HERM. I have to watch the little things they left,
Pipkins and pannikins and trencherlets.

TRYG. And what's the reason that they went away?

HERM. They were so vexed with Hellas: therefore here
Where they were dwelling, they've established War,
And given you up entirely to his will.

But they themselves have settled up aloft,

As high as they can go; that they no more

May see your fightings or receive your prayers.

TRYG. Why have they treated us like that? do tell me.

HERM. Because, though they were oftentimes for Peace,
You always would have War. If the Laconians

198. ἰδὸν γῆς.] "Reprehendit eum, qui dixerat γῆς, cum esset in cœlo." Bergler, after the Scholiast. Trygæus had said ποῦ γῆς, whither on earth are they gone?

212. σπονδὰς ποιούντων.] In the second year of the war, the combined pressure of the invasion and the pestilence was too much for the resolution of the Athenian people, and they sent ambassadors to Sparta, to endeavour to obtain a peace, but without success; πρὸς τοὺς Λακεδαι-

μόνους ὄρμητο ξυγχωρεῖν, καὶ πρέσβεις τιτὰς πέμψαντες ὡς αὐτοὺς ἀπρακτοὶ ἐγένοντο.—Thuc. ii. 59. Five years later the tide of fortune had changed, and was setting strongly in favour of Athens, and it was then the turn of the Laconians to ask for peace, and of the Atticans to refuse it. First, while the troops were blockaded indeed, but still uncaptured, in Sphacteria, the Lacedæmonians sent ambassadors, νομίζοντες τοὺς Ἀθηναίους ἐν

- ὑπερβάλοιντο μικρὸν, ἔλεγον ἂν ταδί·
 ναὶ τῷ Σιῶ, νῦν Ἀττικίῳ δώσει δίκην.
 εἰ δ' αὖ τι πράξαιντ' ἀγαθὸν Ἀττικωνικοὶ 215
 κἄλθοιεν οἱ Δάκωνες εἰρήνης πέρι,
 ἐλέγετ' ἂν ὑμεῖς εὐθύς· ἔξαπατάμεθα,
 νῆ τὴν Ἀθηναίαν, νῆ Δί', οὐχὶ πειστέον
 ἤξουσι καὐθις, ἦν ἔχωμεν τὴν Πύλον.
- ΤΡ. ὁ γοῦν χαρακτήρ ἡμεδαπὸς τῶν ῥημάτων. 220
 ΕΡ. ὦν οὐνεκ' οὐκ οἶδ' εἴ ποτ' Εἰρήνην ἔτι
 τὸ λοιπὸν ὄψεσθ'. ΤΡ. ἀλλὰ ποί γὰρ οἴχεται ;
 ΕΡ. ὁ Πόλεμος αὐτὴν ἐνέβαλ' εἰς ἄντρον βαθύ.
 ΤΡ. εἰς ποῖον ; ΕΡ. εἰς τουτὶ τὸ κάτω. κἄπειθ' ὄρας 225
 ὄσους ἄνωθεν ἐπεφόρησε τῶν λίθων,
 ἵνα μὴ λάβητε μηδέποτ' αὐτήν. ΤΡ. εἰπέ μοι,
 ἡμᾶς δὲ δὴ τί δρᾶν παρασκευάζεται ;
 ΕΡ. οὐκ οἶδα πλὴν ἓν, ὅτι θυεῖαν ἐσπέρας
 ὑπερφυᾷ τὸ μέγεθος εἰσηνέγκατο.
- ΤΡ. τί δῆτα ταύτῃ τῇ θυεῖα χρήσεται ; 230
 ΕΡ. τρίβειν ἐν αὐτῇ τὰς πόλεις βουλεύεται.
 ἀλλ' εἴμι καὶ γὰρ ἐξιέναι, γνώμην ἐμὴν,
 μέλλει θορυβεῖ γοῦν ἔνδον. ΤΡ. οἴμοι δειλαῖος.
 φέρ' αὐτὸν ἀποδρῶ· καὶ γὰρ ὥσπερ ἤσθόμην·
 καὐτὸς θυεῖας φθέγμα πολεμιστηρίας. 235

τῷ πρὶν χρόνῳ σπόνδων μὲν ἐπιθυμῆν, σφῶν δὲ ἐναντιουμένων, κωλύεσθαι· διδομένης δὲ εἰρήνης ἀσμένως δέξασθαι τε καὶ τοὺς ἄνδρας ἀποδώσειν. Οἱ δὲ τὰς μὲν σπονδὰς, ἔχοντες τοὺς ἄνδρας ἐν τῇ νήσῳ, ἤδη σφίσιν ἐνόμιζον ἐτοίμους εἶναι ὅπταν βούλωνται ποιείσθαι πρὸς αὐτοὺς, τοῦ δὲ πλέονος ὠρέγοντο (Thuc. iv. 21). And, after the troops were captured, οἱ Λακεδαιμόνιοι ἐπρεσβεύοντο πρὸς τοὺς Ἀθηναίους, καὶ ἐπειρῶντο τὴν τε Πύλον καὶ τοὺς

ἄνδρας κομίζεσθαι· οἱ δὲ μειζόνων τε ὠρέγοντο, καὶ πολλάκις φοιτῶντων αὐτοὺς ἀπράκτους ἀπέπεμπον (Thuc. iv. 41).

214. ναὶ τῷ Σιῶ.] One or other of the Dioscuri accompanied in symbol the royal armies of Sparta (Hdt. v. 75, and Valckenaer's note), and the common oath of Sparta was "by the Two Gods," ναὶ τῷ Σιῶ. See Lysistrata, 81; Xen. Hellen. iv. 4, 10. Bergler (at Acharn. 905) observes that the invocation of the Two

Achieved some slight advantage, they would say,
 "Now by ze Twins shall master Attic catch it ;"
 Or if the Attics had their turn of luck,
 And the Laconians came to treat for peace,
 At once ye cried, "We're being taken in,
 Athenè! Zeus! we can't consent to this ;
 They're sure to come again if we keep Pylus."

TRYG. Yes ; that's exactly how we talked : exactly.

HERM. So that I know not if ye e'er again

Will see the face of Peace. TRYG. Why, where's she gone to?

HERM. War has immured her in a deep deep pit.

TRYG. Where? HERM. Here, beneath our feet. And you may see
 The heavy stones he piled about its mouth,
 That none should take her out. TRYG. I wish you'd tell me
 How he proposes now to deal with us.

HERM. I only know that yester eve he brought
 Into this house a most gigantic mortar.

TRYG. What is he going to do with that, I wonder!

HERM. He means to put the cities in and pound them.

But I shall go. He's making such a din

I think he's coming out. TRYG. Shoo! let me run

Out of his way : methought that I myself

Heard a great mortar's war-inspiring blast.

Gods, if made by a Spartan, referred to Castor and Polydeuces; if by a Bœotian, to Amphion and Zethus (Acharn. loc. cit.); if by an Athenian woman, to Demeter and Persephone, as frequently in the Thesmophoriasæ and Ecclesiazusæ.

215. *πράξαι*'] At Bekker's suggestion, Dindorf, Bergk, and Richter alter this to *πράξαι*', but though the Greeks would say *εὖ πράξαι*, to fare well, I do not see why they should not also say *ἀγαθὸν τι*

πράξασθαι, to achieve success; and the third person seems to suit the line better than the second.

228. *οὐκ οἶδα πλὴν ἔν.*] This is a favourite phrase of Euripides. He commences a verse with it, Hipp. 595; Suppl. 943; Ion, 314.

235. ΠΟΛΕΜΟΣ.] War enters, bearing a gigantic mortar, in which he is about to make a salad, *μυττωτὸν*, inf. 247, 273 (or as we might say, to make mincemeat), of

ΠΟ. ἰὼ βροτοὶ βροτοὶ βροτοὶ πολυτλήμονες,
ὡς αὐτίκα μάλα τὰς γνάβους ἀλγήσετε.

ΤΡ. ὄναξ" Ἀπολλων, τῆς θεΐας τοῦ πλάτους.
ὄσον κακὸν καὶ τοῦ Πολέμου τοῦ βλέμματος.
ἄρ' οὐτός ἐστ' ἐκείνος ὃν καὶ φεύγομεν,
ὁ δεινός, ὁ ταλαύρινος, ὁ κατὰ τοῖν σκελοῖν ;

240

ΠΟ. ἰὼ Πρασιαὶ τρισάθλιαι καὶ πεντάκις
καὶ πολλοδεκάκις, ὡς ἀπολείσθε τήμερον.

ΤΡ. τουτὶ μὲν, ἄνδρες, οὐδὲν ἡμῖν πρᾶγμα πω
τὸ γὰρ κακὸν τοῦτ' ἐστὶ τῆς Λακωνικῆς.

245

ΠΟ. ὦ Μέγαρα Μέγαρ', ὡς ἐπιτετρίψεσθ' αὐτίκα

the Hellenic cities. Now the full ingredients of a *μυττωτός*, as described by the Scholiast on Knights, 771, are cheese, garlic, egg, oil, and leek (*κατασκευάζεται δὲ ἀπὸ τυροῦ καὶ σκοροῦ καὶ ὄου καὶ ἐλαίου καὶ πρᾶσου*), sweetened, no doubt, with an admixture of honey. Instead of leek (*πρᾶσον*), War throws in the homonymous Laconian town of Prasias; for garlic he takes Megara, the great garlic-producing country; Sicily, the Stilton of antiquity, is the natural substitute for cheese; whilst Attica is represented by her own celebrated honey.

241. *ὁ δεινός, ὁ ταλαύρινος.*] These words are intended to carry the mind back to the poet's description of Lamachus in Acharn. 964, as *ὁ δεινός, ὁ ταλαύρινος, ὃς τὴν Γοργόνα Πάλλει, κ. τ. λ.* The

succeeding words *ὁ κατὰ τοῖν σκελοῖν* present some difficulty. Reiske says, "Scilicet *ίέμενος*, qui ad affligenda, confringenda crura tendit." Brunck, "Supplendum videtur *εστὸς, βεβηκὸς, vel simile quid.*" And others refer it to the manner in which War was represented on the stage. But it is clear that the phrase must refer, not to the representation, but to that which is represented, the dreadful War *ὃν φεύγομεν*. "Is this really and truly," says Trygæus, "the terrible War *κατὰ τοῖν σκελοῖν*?" It is conceivable that as the other epithets are appropriated from Lamachus, this also may have some reference to him. But I rather believe it to be a parody of some existing description of War. In the famous stanza, in which Horace speaks of death in battle (*Od. iii. ii. 13*)—

Dulce et decorum est pro patriâ mori;

Mors et fugacem persequitur virum,

Nec parçit imbellis juventæ

Poplitibus timidove tergo,

we know that the second line was borrowed from a Greek lyrical source (*ὁ δ' αὖ θάνατος ἔκιχε καὶ τὸν φυγόμεχον*) and

what more probable than that the succeeding lines also should be of Greek origin, and that Aristophanes should here be re-

- WAR. O mortals! mortals! wondrous woeful mortals!
How ye will suffer in your jaws directly!
- TRYG. O King Apollo, what a great big mortar!
Oh the mere look of War how bad it is!
Is this the actual War from whom we flee,
The dread tough War, the War upon the legs?
- WAR. (*Throwing in leeks.*)
O Prasiæ! O thrice wretched, five times wretched,
And tens of times, how you'll be crushed to-day!
- TRYG. Friends, this as yet is no concern of ours,
This is a blow for the Laconian side.
- WAR. (*Throwing in garlic.*)
O Megara! Megara! in another moment,

ferring to the description from which they were taken? With the general turn of the expression, compare the inscription composed by Simonides for the statue of Pan (Fragm. 25, Gaisf.) τὸν τραγόπουν ἐμὲ Πάνα, τὸν Ἀρκάδα, τὸν κατὰ Μήδων. κ. τ. λ.

242. Πρασιαί.] πράσα ἐμβάλλων ταῦτά φησιν.—Scholiast. This and the following notes to the like effect seem to have been stage-directions, *παρεπιγραφαί* (see on 250 inf.), which are very common in Aristophanes. Prasiæ was a town “on Laconia’s side,” which was sacked by the Athenians in the second year of the war (Thuc. ii. 56); but it owes its introduction here to the similarity of its name with that of πράσα, “leeks.”

246. Μέγαρα.] σκόροδα ἐμβάλλων ταῦτά φησιν, ἣ γὰρ Μεγαρικὴ σκοροδοφόρος.—Scholiast. Excluded for more than ten years from all markets throughout the Athenian empire, with the Athenian armies twice every year overrunning their territory, and “grubbing up by the very roots” their agricultural produce (see Ach. 750-763), with

an Athenian garrison occupying their port of Nisæa and threatening the city itself, the Megarians were in truth reduced to such utter misery and destitution, that it seemed more than likely that they would be actually “worn and torn to pieces” by a prolongation of the war. But here they are introduced to typify the garlic for which they had once been renowned throughout Hellas. See Acharn. loc. cit. and line 813 of the same Play, where the starving Megarian, asked to name his own price for his child, humbly craves a bunch of garlic, and *περιπαθῶς*, says the Scholiast, ὁ Μεγαρεὺς ταῦτα ζητεῖ, ἃ πρότερον οἱ Μεγαρεῖς ἄλλοις παρείχον. And see inf. 502. That garlic was one of the principal ingredients of a Greek salad, we see also from Acharn. 174, where Dicæopolis, plundered of his garlic by the Odomantians, cries out, οἴμοι τάλας, μυττωτὸν ἔσον ἀπόλεσα. In the word *κλαύματα* there is an allusion as well to the pungent properties of the plant as to the sorrows of Megara.

ἀπαξάπαντα καταμεμυττωτευμένα.

ΤΡ. βαβαὶ βαβαυᾶξ, ὡς μεγάλα καὶ δριμέα
τοῖσιν Μεγαρεῦσιν ἐνέβαλεν τὰ κλαύματα.

ΠΟ. ἰὼ Σικελία, καὶ σὺ δ' ὡς ἀπόλλυσαι.

250

ΤΡ. οἶ' ἡ πόλις τάλαινα διακναισθήσεται.

ΠΟ. φέρ' ἐπιχέω καὶ τὸ μέλι τουτὶ τᾶπτικόν.

ΤΡ. οὔτος, παραινῶ σοι μέλιτι χρῆσθ' ἀτέρφ.
τετρώβολον τουτ' ἔστι φείδου τᾶπτικου.

ΠΟ. παῖ παῖ Κυδοιμέ. ΚΤ. τί με καλεῖς; ΠΟ. κλαύσει μακρά. 255
ἔστηκας ἀργός; οὔτοσί σοι κόνδυλος.

ΚΤ. ὡς δριμύς. οἴμοι μοι τάλας. ὦ δέσποτα,
μῶν τῶν σκοροδῶν ἐνέβαλες εἰς τὸν κόνδυλον;

ΠΟ. οἷσεις ἀλετριβανον τρέχων; ΚΤ. ἀλλ', ὦ μέλε,
οὐκ ἔστιν ἡμῖν ἐχθρὸς εἰσφκίσμεθα.

260

250. ἰὼ Σικελία.] ταῦτα πάντα παρεπι-
γραφή. τυρὸν γὰρ ἐμβάλλον Σικελίας
μέμνηται· πολὺς γὰρ ἐκεῖ τυρός.—Scholiast.
For the cheese which was the boast of
Sicily, Σικελίας αὔχημα τροφαλῖς, see
Athenæus, i. cap. 49, xiv. cap. 76. The
indictment against the dog in the Wasps
(838, 897), was that he had stolen a
Sicilian cheese. The strains in which
Polyphemus, the enamoured Sicilian
Cyclops, pours out his hopeless passion for
Galatea, in the eleventh Idyl of Theo-
critus, are full of allusions to his cheese.
She is "fairer than cream cheese" (20):
Does she doubt his wealth? She has only
to look at the racks groaning under the
weight of his cheeses all the year round
(36): "Will she not come and help him
to make his cheese?" (66). "Your whey-
face," says Doris, spitefully, to the same
Galatea in the first of Lucian's Sea-
Dialogues, "is all that your Cyclops lover

can see to admire in you; it reminds him
of his own beloved cheese and curds."

251. οἶ' ἡ πόλις, κ. τ. λ.] The MSS.
give this line to War, but I had ventured
to assign it to Trygæus, even before I had
observed that a similar suggestion had
been made by Dobree, adopted by Bergk,
and approved (though not adopted) by
Dindorf and Holden. It is not to be sup-
posed that Trygæus would allow any
ingredient to be poured in, without some
comment of his own. No allusion is here
intended, as Paulmier would have us be-
lieve, to the troubles of Leontini five years
before (Thuc. iii. 86). The poet is speak-
ing of the Future, not of the Past; of the
misfortunes which, unless averted by the
return of Peace, would fall upon the Hel-
lenic world. If there is any allusion to
actual events, it would be to the troubles
which, notwithstanding the general pacifi-
cation of B.C. 424, were just recommencing

How you'll be worn, and torn, and ground to salad!

TRYG. Good gracious! O what heavy, bitter tears
He has thrown in to mix for Megara.

WAR. (*Throwing in cheese.*)
O Sicily! and you'll be ruined too.

TRYG. Ah, how that hapless state will soon be grated!

WAR. (*Pouring in honey.*)
And now I'll pour some Attic honey in.

TRYG. Hey, there, I warn you, use some other honey:
Be sparing of the Attic; that costs sixpence.

WAR. Ho, boy! boy! Riot! Riot. What's your will? WAR. You rascal,
You'll stand there doing nothing? feel my knuckles!

RIOT. Ugh how they sting: O me! O me! why, master,
Sure you've not primed your knuckles with the garlic?

WAR. Run in and get a pestle. RIOT. We've not got one;
We only moved in yesterday, you know.

in Sicily (Thuc. v. 4). But I believe that the poet is not referring to any historical fact at all; he is merely selecting, from the area over which the war extended, such cities as most aptly represent the ingredients of his salad. That grated cheese was one of these ingredients, we learn too from Knights, 771, *κατακησθείην ἐν μυττωτῷ μετὰ τυροῦ*.

252. τὸ μέλι ἀττικόν.] The honey of Attica was proverbial for its excellence. "Sweet as Attic honey" is the passionate encomium bestowed by the Scythian in Thesm. 1192, upon the maiden's kiss. Nor has it altogether lost its pre-eminence, even in modern days. The "murmuring of innumerable bees" is still heard amongst the fragrant thyme of "sweet Hymettus;" and no honey is esteemed of so exquisite a flavour as that which is there produced. Sir George Wheler, who visited Attica

about A.D. 1676, and who gives in the sixth book of his Travels a detailed account of the processes adopted by the Hymettian bee-keepers, describes their honey as of a good consistence, and of a fair gold colour. He says that "the same quantity sweetens more water than the like quantity of any other doth;" and that it is in such request, and fetches so high a price in Constantinople, where it is used for the purpose of sweetening sherbet, that all the honey in the neighbourhood of Hymettus is brought to be stamped with the mark of a monastery there, that it may pass as the genuine Hymettian honey. See also the second letter of Mr. Bracebridge in the Appendix to Wordsworth's Athens and Attica. The Scholiasts observe how tender the poet shows himself towards Athens. She is the sweetest of all the ingredients, and the demon of War has no threats for her.

ΠΟ. οὐκουν παρ' Ἀθηναίων μεταθρέξει ταχύ ;

ΚΥ. ἔγωγε νῆ Δί'· εἰ δὲ μὴ γε, κλαύσομαι.

ΤΡ. ἄγε δὴ, τί δρῶμεν, ὦ πονήρ' ἀνθρώπια ;
ὄρατε τὸν κίνδυνον ἡμῶν ὡς μέγας·

εἴπερ γὰρ ἤξει τὸν ἀλετριβανον φέρων,

265

τούτῳ ταραῖξει τὰς πόλεις καθήμενος.

ἀλλ', ὦ Διόνυσ', ἀπόλοιτο καὶ μὴ ἴλθοι φέρων.

ΠΟ. οὗτος. ΚΥ. τί ἔστιν ; ΠΟ. οὐ φέρεις ; ΚΥ. τὸ δεῖνα γὰρ,

ἀπόλωλ' Ἀθηναίοισιν ἀλετριβανος,

ὁ βυρσοπώλης, ὃς ἐκύκα τὴν Ἑλλάδα.

270

ΤΡ. εὖ γ', ὦ πότνια δέσποιν' Ἀθηναία, ποιῶν

ἀπόλωλ' ἐκείνος κὰν δέοντι τῇ πόλει,

ἦ πρὶν γε τὸν μυττωτὸν ἡμῶν ἐγχείαι.

ΠΟ. οὐκουν ἕτερον δῆτ' ἐκ Λακεδαιμόνος μέτει

ἀνύσας τι ; ΚΥ. ταῦτ', ὦ δέσποθ'. ΠΟ. ἠκέ νυν ταχύ.

275

ΤΡ. ὦνδρες, τί πεισόμεσθα ; νῦν ἀγὼν μέγας.

261. παρ' Ἀθηναίων.] Here again the Scholiast, perhaps rather fancifully, detects a possible compliment to the antiquity of the Athenians, as if it was intended to contrast them with these new-comers, who "only moved in yesterday." The two pestles of War are, of course, Cleon and Brasidas; of whom Thucydides (v. 16) also says that "they were the most determined opponents of Peace: Cleon, because in quiet times his malpractices would be more apparent, and his calumnies less easily believed: Brasidas, because he was then in the full tide of his glorious and successful career." They both fell in the battle which was fought under the walls of Amphipolis, in the summer preceding the performance of this Play. Cleon is also called a pestle—δοῖδυξ—in Knights, 984, cf. inf. 295.

268. τὸ δεῖνα.] This expression has proved a great stumblingblock to the commentators. Bergler's translation is *illud enim perit pistillum*, and with this Dindorf and Holden agree. Reiske takes it to mean τὸ δεινὰ ἔστιν εἰπεῖν scil. οἶμοι. Weise in a long note labours to prove that it always means *ille quisquis*, and is here to be joined with ἀλετριβανος: whilst Richter supplies ἐγένετο,—οὐ φέρω, τὸ δεῖνα γὰρ ἐγένετο. I entirely agree with Brunck (at Lysist. 921) that it is a mere ejaculation, not grammatically connected with the rest of the sentence, though even Brunck, as I think, to some extent misapprehends the nature and purport of the ejaculation. It is, in my judgment, used here and inf. 879; Birds, 648; Lysist. 921, 926, 1168; as a sort of apologetic and deprecatory introduction to a disagreeable narrative; a

- WAR. Then run at oncé and borrow one from Athens.
 RIOT. I'll run by Zeus; or else I'm sure to catch it.
 TRYG. What's to be done, my poor dear mortals, now?
 Just see how terrible our danger is:
 For if that varlet bring a pestle back,
 War will sit down and pulverize our cities.
 Heavens! may he perish, and not bring one back.
- WAR. How now! RIOT. Well? WAR. Don't you bring it?
 RIOT. Just look here, sir:
 The pestle the Athenians had is lost,
 The tanner fellow that disturbed all Hellas.
- TRYG. O well done he, Athenè, mighty mistress;
 Well is he lost, and for the state's advantage,
 Before they've mixed us up this bitter salad.
- WAR. Then run away and fetch from Lacedæmon
 The other pestle. RIOT. Yes, sir. WAR. Don't be long.
- TRYG. Now is the crisis of our fate, my friends.

sort of pretended forgetfulness or hesitation (like our "What was I going to say?" "What do you think?" "Would you believe it?") introduced for the purpose of postponing or breaking the abruptness of a statement which the speaker is reluctant to make. It is thus closely connected with the common use of ὁ ἢ τὸ δεῖνα to signify

a person or object whose name you do not know or will not mention (Thesm. 618-625; Ach. 1149). And this I take to be the interpretation of the Scholiast, διὰ τούτου τὸ ῥηθισόμενον ἀηδὲς ἐκφεύγει εὐθέως λέγειν· ὅτε γάρ τι δυσχερὲς μέλλομεν λέγειν, εἰώθαμεν τούτο προτάσσειν ὡς μη εὐθυρημονούντες. Thus in Lys. 921, 926—

καίτοι, τὸ δεῖνα, ψιὰθός ἐστ' ἐξιοστία.

But, Zeus ha' mercy, I forgot the matting.

καίτοι, τὸ δεῖνα, προσκεφάλαιον οὐκ ἔχεις.

But here's a job, you haven't got a pillow.

And in Birds, 648, ἀτὰρ, τὸ δεῖνα, δεῦρ' ἐπανάκρουσαι πάλιν. *But (what was I going to say?) please hark back here an instant.*

276. ἀγὼν μέγας.] The article seems to be absolutely required, and I have therefore had no hesitation in altering the

reading found in all the MSS. and editions, νῦν ἀγὼν μέγας. The phrase is in truth almost a proverbial one. Thus in Wasps, 533, ὄρᾳς γὰρ ὡς Σοὶ μέγας ἐστὶν ἀγὼν; Plato Republic, x. 608 B, μέγας ὁ ἀγὼν, μέγας, οὐχ ὅσος δοκεῖ: and Thuc. ii. 45, ὄρω μέγαν τὸν ἀγῶνα.

- ἀλλ' εἴ τις ὑμῶν ἐν Σαμοθράκη τυγχάνει
 μεμνημένος, νῦν ἐστὶν εὐξασθαι καλὸν
 ἀποστραφῆναι τοῦ μετιόντος τῷ πόδε.
- ΚΤ.** οἴμοι τάλας, οἴμοι γε, κατ' οἴμοι μάλα. 280
- ΠΟ.** τί ἔστι; μὴν οὐκ αὖ φέρεις; **ΚΤ.** ἀπόλωλε γὰρ
 καὶ τοῖς Δακεδαίμονίοισιν ἀλετριβανος.
- ΠΟ.** πῶς, ὦ πανούργ'; **ΚΤ.** ἐς τὰπὶ Θράκης χωρία
 χρήσαντες ἐτέροις αὐτὸν εἶπ' ἀπόλεσαν.
- ΤΡ.** εὐ γ', εὐ γε ποιήσαντες, ὦ Διοσκόρω. 285
 ἴσως ἂν εὐ γένοιτο· θαρρεῖτ', ὦ βροτοί.
- ΠΟ.** ἀπόφερε τὰ σκεύη λαβῶν ταυτὶ πάλιν
 ἐγὼ δὲ δοῖδ' εἰσιὼν ποιήσομαι.
- ΤΡ.** νῦν τοῦτ' ἐκεῖν' ἤκει τὸ Δάτιδος μέλος,
 ὃ δεφόμενός ποτ' ἦδε τῆς μεσημβρίας, 290
 ὡς ἦδομαι καὶ χαίρομαι κεῖφραίνομαι.
 νῦν ἐστὶν ἡμῖν, ὦνδρες Ἕλληνες, καλὸν
 ἀπαλλαγείσι πραγμάτων τε καὶ μαχῶν
 ἐξελκύσαι τὴν πᾶσιν Εἰρήνην φίλην,
 πρὶν ἕτερον αὖ δοιδυκα κωλύσαι τινα. 295

277. Σαμοθράκη.] This was the headquarters of the secret rites and mysterious worship of the Cabiri. Bentley refers to the Scholiast on Apollonius Rhodius, i. 918, who tells us that of those there initiated it is said that, whatsoever they ask in prayer, they will surely obtain.

279. ἀποστραφῆναι.] Opinions differ as to whether we are to render this "to be turned aside," or (in the sense of διαστραφῆναι) "to be dislocated." But, in my judgment, the words τοῦ μετιόντος τῷ πόδε are inserted παρὰ προσδοκίαν, and ἀποστραφῆναι means "to be averted." *Pray the Gods to avert—not the approaching calamities, but—the messenger's two feet.*

283. ἐς τὰπὶ Θράκης χωρία.] The regions to which the movements of Brasidas extended, though not within the limits to which the name of Thrace was ultimately confined, were at this period uniformly described as τὰ ἐπὶ Θράκης (see Thuc. i. 59; iv. 78, 82; v. 2, 21, etc.): and his expedition was commonly spoken of as ἡ ἐπὶ Θράκης στρατεία (see Thuc. iv. 70, 74, etc.).

285. Διοσκόρω.] As, when Trygæus heard that the Athenian pestle was lost, he gratefully invoked the patron Goddess of Athens (sup. 271), so now, on hearing of the loss of the Spartan pestle, he invokes the patron Gods of Sparta; see sup. 214, 218.

And if there's here a man initiate
In Samothrace, 'tis now the hour to pray
For the averting of — the varlet's feet.

RIOT. Alas! alas! and yet again, alas!

WAR. What ails you? don't you bring one now? RIOT. Oh Sir,
The Spartans too have lost their pestle now.

WAR. How so, you rascal? RIOT. Why, they lent it out
To friends up Thraceward, and they lost it there.

TRYG. And well done they! well done! Twin sons of Zeus!
Take courage, mortals: all may yet be well.

WAR. Pick up the things, and carry them away;
I'll go within and make myself a pestle.

TRYG. Now may I sing the ode that Datis made,
The ode he sang in ecstasy at noon,
“*Eh, sirs, I'm pleased, and joyed, and comforted.*”

Now, men of Hellas, now the hour has come
To throw away our troubles and our wars,
And, ere another pestle rise to stop us,
To pull out Peace, the joy of all mankind.

291. *χαίρομαι.*] According to the Scholiasts, the Datis here spoken of was the Persian commander immortalised by his defeat at Marathon, who prided himself on his accurate knowledge of Greek, but with so little reason, that, from his ludicrous blunders, a barbarism acquired the name of a *δατισμός*. In the present instance he seems to have thought it safe to make all the verbs end in a like termination, and therefore said *χαίρομαι* for *χαίρω*.

294. *τὴν πᾶσιν Εἰρήνην φίλην.*] Strong words, yet scarcely too strong to describe the sentiment then pervading the whole Hellenic world. The Sicilian Greeks had

already followed the advice of Hermocrates, and made *τὴν ὑπὸ πάντων ὁμολογουμένην ἄριστον εἶναι Εἰρήνην* (Thuc. iv. 62).

295. *ἔτερον.*] “Alciadiem haud dubio intelligit,” says Paulmier. The mistake was a natural one for Paulmier, who supposed the Play to have been written three years later than was really the case; but it is strange to find it repeated by editors who are aware that the true date of the Play is B.C. 421. For at that time Alciades was so far from being “a pestle of war,” that “he was advocating both the peace and the alliance with Sparta, and the restoration of the prisoners.” See Grote's History of Greece, chap. lv. And

- ἀλλ', ὃ γεωργοὶ κάμποροι καὶ τέκτονες
 καὶ δημιουργοὶ καὶ μέτοικοι καὶ ξένοι
 καὶ νησιῶται, δεῦρ' ἴτ', ὃ πάντες λεῶ,
 ὡς τάχιστ' ἄμας λαβόντες καὶ μοχλοὺς καὶ σχοινία
 νῦν γὰρ ἡμῖν ἀρπάσαι πάρεστιν ἀγαθοῦ δαίμονος. 300
- ΧΟ.** δεῦρο πᾶς χώρει προθύμως εὐθὺ τῆς σωτηρίας.
 ὃ Πανέλληνες, βοηθήσωμεν, εἴπερ πάποτε,
 τάξεων ἀπαλλαγέντες καὶ κακῶν φοινικικῶν
 ἡμέρα γὰρ ἐξέλαμψεν ἤδε μισολάμαχος.
 πρὸς τὰδ' ἡμῖν, εἴ τι χρὴ δρᾶν, φράζε κάρχιτεκτόνει, 305
 οὐ γὰρ ἔσθ' ὅπως ἀπειπεῖν ἂν δοκῶ μοι τήμερον,
 πρὶν μοχλοῦς καὶ μηχαναῖσιν εἰς τὸ φῶς ἀνελκύσαι
 τὴν θεῶν πασῶν μεγίστην καὶ φιλαμπελωτάτην.
- ΤΡ.** οὐ σιωπήσεσθ', ὅπως μὴ περιχαρεῖς τῷ πράγματι
 τὸν Πόλεμον ἐκζωπυρήσετ' ἔνδοθεν κεκραγότες ; 310
- ΧΟ.** ἀλλ' ἀκούσαντες τοιούτου χαίρομεν κηρύγματος.
 οὐ γὰρ ἦν ἔχοντας ἤκειν σιτί' ἡμερῶν τριῶν.
- ΤΡ.** εὐλαβεῖσθε νῦν ἐκείνον τὸν κάτωθεν Κέρβερον,
 μὴ παφλάζων καὶ κεκραγῶς, ὥσπερ ἠνίκ' ἐνθάδ' ἦν,
 ἐμποδὼν ἡμῖν γένηται τὴν θεὸν μὴ 'ξελκύσαι. 315

in fact there is no allusion here to any individual whatever; there is no other pestle: War is gone in to make one (288 supr.); and Trygæus is anxious to recover Peace, before any other pestle comes into existence.

300. ἀγαθοῦ δαίμονος.] This expression refers, as the Scholiast observes, to the libation poured, after supper, in the name ἀγαθοῦ δαίμονος. It was made when the guests had washed their hands, ἐπὶν ἀπονίψονται (Athenæus, xi. 73), and the tables were about to be removed, ὅποτε μέλλοι ἢ τράπεζα αἴρεσθαι (Schol. at Knights, 85; Wasps, 525), and was a libation of pure wine, ἀκρατον, unmingled

with water. See the passages of Aristophanes mentioned above, and Schweighæuser's notes on Athenæus, xv. 17.

301. ΧΟΡΟΣ.] "Authorities agree," says Müller (Literature of Greece, xxvii. 6), "in stating the number of the Comic Chorus at twenty-four; when it appeared in regular order, it came on in rows of six persons, and as it entered the stage sang the Parodos." See Pollux, iv., Segm. 109.

302. Πανέλληνες.] μιᾷ προσηγορίᾳ αὐτοὺς περιέλαβε, δηλῶν τὸ συγγενές, καὶ δισωπῶν αὐτοὺς ὡς οὐδὲ τῇ ὀνομασίᾳ διακεκριμένοι πολεμοῦσι πρὸς ἑαυτούς.—Scholiast. Cf. Plato Republic, v. 470 c. φοινικικῶν κακῶν the Scholiast refers either to the red

O all ye farmers, merchants, artisans,
 O all ye craftsmen, aliens, sojourners,
 O all ye islanders, O all ye peoples,

Come with ropes, and spades, and crowbars, come in eager hurrying haste,
 Now the cup of happy fortune, brothers, it is ours to taste.

CHORUS. Come then, heart and soul, my comrades, haste to win this great salvation,
 Now or never, now if ever, come, the whole Hellenic nation!

Throw away your ranks and squadrons, throw your scarlet plagues away.
 Lo, at length the day is dawning, Lamachus-detesting day!

O be thou our guide and leader, managing, presiding o'er us,
 For I think I shan't give over in this noble task before us,
 Till with levers, cranes, and pulleys once again to light we haul
 Peace, the Goddess best and greatest, vineyard-lovingest of all.

TRYG. O be quiet! O be quiet! by your noisy loud delight
 You will waken War, the demon, who is crouching out of sight.

CHOR. O we joy, we joy, we joy, to hear your glorious proclamations,
 So unlike that odious *Wanted at the camp with three days' rations*.

TRYG. Yet beware, beware, remember! Cerberus is down below:
 He may come with fuss and fury (as when he was here you know),
 Every obstacle and hindrance in the way of Peace to throw.

horrors of bloodshed, or to the scarlet coats of the soldiers, as inf. 1173.

312. ἔχοντας οὐτί' ἡμερῶν τριῶν.] Soldiers and sailors, ordered on an immediate expedition without baggage, were expected to carry with them three days' rations. Thus Thucyd. i. 48, ἐπειδὴ δὲ παρεσκευάστο τοῖς Κορινθίοις, λαβόντες τριῶν ἡμερῶν· σιτία ἀνήγοντο ὡς ἐπὶ ναυμαχίαν. Aristophanes alludes to this regulation, Acharn. 197; Wasps, 243.

313. Κέρβερον.] τὸν Κλέωνα.—Scholiast: and so Dindorf, Bothe, and Richter. "Belli personam ita describit, ut alias Cleonem."—Bergler. Unquestionably the poet is intending to direct the thoughts of the audi-

ence to Cleon, whom in Knights, 1030, he calls κύνα Κέρβερον ἀνδραποδιστήν, and to whom throughout the same Play the term παφλάζων is specifically appropriated. Yet to interpret this passage directly of Cleon, would be to interrupt the whole tenor, and indeed to destroy the sense, of the dialogue. And I think it certain that the poet is here also speaking of War, under epithets essentially characteristic of Cleon, whom he always identified with the prolongation of the war; just as, supr. 241, he had described War by epithets properly belonging to Lamachus, whom, in another sense, Aristophanes considered an embodiment of the warlike spirit.

- ΧΟ. οὔτι καὶ νῦν ἔστιν αὐτὴν ὅστις ἐξαιρήσεται,
ἦν ἄπαξ ἐς χεῖρας ἔλθῃ τὰς ἐμάς. ἰοῦ ἰοῦ.
- ΤΡ. ἐξολεύτέ μ', ὦνδρες, εἰ μὴ τῆς βοῆς ἀνήσετε
ἐκδραμῶν γὰρ πάντα ταυτὶ συνταράξει τοῖν ποδοῖν. 320
- ΧΟ. ὡς κυκάτω καὶ πατεῖτω πάντα καὶ ταραπτέτω,
οὐ γὰρ ἂν χαίροντες ἡμεῖς τήμερον παυσαίμεθ' ἄν.
- ΤΡ. τί τὸ κακόν; τί πάσχειτ', ὦνδρες; μηδαμῶς, πρὸς τῶν θεῶν,
πρᾶγμα κάλλιστον διαφθείρητε διὰ τὰ σχήματα.
- ΧΟ. ἀλλ' ἔγωγ' οὐ σχηματίζειν βούλομ', ἀλλ' ὑφ' ἡδονῆς
οὐκ ἐμοῦ κινουντος αὐτῶ τῶ σκέλη χορεύετον. 325
- ΤΡ. μή τι καὶ νυνὶ γ' ἔτ', ἀλλὰ παῦε παῦ' ὀρχούμενος.
- ΧΟ. ἦν ἰδοῦ, καὶ δὴ πέπαυμαι. ΤΡ. φῆς γε, παῦει δ' οὐδέπω.
- ΧΟ. ἐν μὲν οὖν τοῦτι μ' ἔασον ἐλκύσαι, καὶ μηκέτι.
- ΤΡ. τοῦτό νυν, καὶ μηκέτ' ἄλλο μηδὲν ὀρχήσεσθ' ἔτι.
- ΧΟ. οὐκ ἂν ὀρχησαίμεθ', εἴπερ ὠφελήσαιμὲν τί σε. 330
- ΤΡ. ἀλλ' ὀράτ', οὐπω πέπαυσθε. ΧΟ. τουτογι νῆ τὸν Δία
τὸ σκέλος ῥίψαντες ἤδη λήγομεν τὸ δεξιόν.
- ΤΡ. ἐπιδίδωμι τοῦτό γ' ὑμῖν, ὥστε μὴ λυπεῖν ἔτι.
- ΧΟ. ἀλλὰ καὶ τὰριστερόν τοι μοῦστ' ἀναγκαίως ἔχον.
ἦδομαι γὰρ καὶ γέγηθα καὶ πέπορδα καὶ γελῶ 335
μᾶλλον ἢ τὸ γῆρας ἐκδὺς ἐκφυγῶν τὴν ἀσπίδα.
- ΤΡ. μή τι καὶ νυνὶ γε χαίρετ'. οὐ γὰρ ἔστε πω σαφῶς·
ἀλλ' ὅταν λάβωμεν αὐτὴν, τηνικαῦτα χαίρετε
καὶ βοᾶτε καὶ γελᾶτ' ἢ
δη γὰρ ἐξέσται τόθ' ὑμῖν 340
πλεῖν, μένειν, κινεῖν, καθεύδειν,
ἐς πανηγύρεις θεωρεῖν,

316. ἐξαιρήσεται.] Bergler refers to Eurip. Heracl. 976, τοῦτον δ' ἐπίπερ χεῖρας ἦλθεν εἰς ἐμάς, οὐκ ἔστι θνητῶν ὅστις ἐξαιρήσεται, and Alc. 848, οὐκ ἔστιν ὅστις αὐτὸν ἐξαιρήσεται.

336. τὸ γῆρας ἐκδύς.] ἡ μεταφορὰ ἀπὸ τῶν ὄψεων.—Scholiast. Aristophanes afterwards worked this idea up into a play called the Γῆρας, in which he introduced a number of old men who had cast the

CHOR. Who shall bear her, who shall tear her, from these loving arms away,
If I once can clasp and grasp her? O hurrah! hurrah! hurrah!

TRYG. Zounds! you'll surely be our ruin: stop your clamour, I entreat:
He will by and bye come trampling everything beneath his feet.

CHOR. Let him stamp, and tramp, and trample, let him do whate'er he will,
I am so immensely happy that I really can't be still.

TRYG. What the mischief! what's the matter? do not, by the Gods, I pray,
With your dancings and your prancings spoil our noble work to-day.

CHOR. Really now I didn't mean to: no I didn't, I declare:
Quite without my will my ankles will perform this joyous air.

TRYG. Well, but don't go on at present; cease your dancing or you'll rue it.

CHOR. Look, observe, I've really ceased it. TRYG. So you say, but still you do it.

CHOR. Only once, I do beseech you; only just a single hop.

TRYG. Well then, one: make haste about it; only one, and then you stop.

CHOR. Stop? of course we stop with pleasure if 'twill your designs assist.

TRYG. Well, but look: you're still proceeding. CHOR. Just, by Zeus, one other twis
Let me fling my right leg upwards, and I'll really then refrain.

TRYG. This indulgence too I'll grant you, so you don't offend again.

CHOR. Hah! but here's my left leg also: it must have its turn, 'tis plain.

(Dancing vigorously with both legs.)

I'm so happy, glad, delighted getting rid of arms at last,
More than if, my youth renewing, I the slough of Age had cast.

TRYG. Well, but don't exult at present, for we're all uncertain still,
But, when once we come to hold her, then be merry if you will;

Then will be the time for laughing,
Shouting out in jovial glee,
Sailing, sleeping, feasting, quaffing,
All the public sights to see.

slough of old age, and become boys (and very boisterous unruly boys too) once more. See Athenæus, iii. 74; Bergk apud Meineke Com. Fragm. ii. 996; Müller's

Literature of Greece, xxvii. 5; Süvern's Essay on the Γῆρας (translated by Hamilton, London, 1836).

ἔστιᾶσθαι, κοτταβίζειν,
 συβαρίζειν,
 ἰοῦ ἰοῦ κεκραγέναι.

345

ΧΟ. εἰ γὰρ ἐκγένοιτ' ἰδεῖν τὴν ἡμέραν ταύτην ποτέ.

πολλὰ γὰρ ἀνεσχόμην
 πράγματά τε καὶ στιβάδας,
 ἄς ἔλαχε Φορμίον

κούκέτ' ἄν μ' εὔροις δικαστὴν δριμῦν οὐδὲ δύσκολον,
 οὐδὲ τοὺς τρόπους γε δήπου σκληρὸν, ὥσπερ καὶ πρὸ τοῦ,

350

ἄλλ' ἀπαλὸν ἄν μ' ἴδοις
 καὶ πολὺ νεώτερον, ἀ-
 παλλαγέντα πραγμάτων.
 καὶ γὰρ ἰκανὸν χρόνον ἀ-
 πολλύμεθα καὶ κατατε-
 τρίμμεθα πλανώμενοι

355

ἐς Λυκείον κακ Λυκείου σὺν δόρει σὺν ἀσπίδι.

ἄλλ' ὅ τι μάλιστα χαρι-
 ούμεθα ποιούντες, ἄγε
 φράζε· σὲ γὰρ αὐτοκράτορ'
 εἴλετ' ἀγαθὴ τις ἡμῶν τύχη.

360

344. *συβαρίζειν.*] Sybaris had undoubtedly attained extraordinary wealth and magnificence before its annihilation in B.C. 510 by the armies of Croton; but the anecdotes told of the fastidious luxury and extravagant refinement of its citizens are of much later date, and are mostly altogether apocryphal. Athenæus, xii. 15, says that in order to secure undisturbed slumbers, they not only banished all noisy trades, but would not even allow a single cock to be kept in the city. One of them took a stroll beyond the gates, and happened to see some labourers digging. "It was enough to make me break a

bloodvessel," he declared. "Why even to hear you tell of it," rejoined his friend, "has given me a stitch in the side!" Another visited Lacedæmon, and no longer wondered at the valour of the Spartans; "for, of course," said he, "they would sooner die than live such lives as theirs." Whatever may have been the sumptuousness of this opulent town in its palmiest days, such tales as these are quite incompatible with its unquestionable power and splendour. It is not even certain that words like *συβαρίζειν* were originally connected with the name of Sybaris at all, though such was the idea in later times; and it is

Then the Cottabus be playing,
 Then be hip-hip-hip-hurrahing,
 Pass the day and pass the night
 Like a regular Sybarite.

CHOR. Oh that it were yet my fortune those delightful days to see!

Woes enough I've had to bear,
 Sorry pallets, trouble, care,
 Such as fell to Phormio's share.

I would never more thereafter so morose and bitter be,
 Nor a judge so stubborn-hearted, unrelenting, and severe;

You shall find me yielding then,
 Quite a tender youth again,
 When these weary times depart.
 Long enough we've undergone
 Toils and sorrows many a one,
 Worn and spent and sick at heart,

From Lyceum, to Lyceum, trudging on with shield and spear.

Now then tell us what you would
 Have us do, and we'll obey,
 Since by fortune fair and good
 You're our sovereign Lord to-day.

quite possible that the Sybarite reputation may have been to some extent the victim of an erroneous derivation.

346. *τὴν ἡμέραν ταύτην ποτέ.*] This is Porson's method of reducing into a trochaic tetrameter the MS. *ταύτην με τὴν ἡμέραν ποτέ*. But I am not sure that it is not better with recent editors to omit the *ποτέ*, and leave a double cretic *ταύτην με τὴν ἡμέραν*, "O that it were yet my fortune such a day once to see!" See the notes inf. 385 and 582.

349. *Φορμίων.*] This is the illustrious naval officer, so distinguished before, and

in the early years of, the Peloponnesian war. The admiration felt by the Athenians for his brilliant exploits is illustrated by the invocation in Knights, 562, of Poseidon, as *Σουνιάρατε, Φορμίωνί τε φίλτατε*.

350. *πρὸ τοῦ.*] What manner of men the Athenian dicasts were *πρὸ τοῦ*, it was the object of the Wasps to show. Aristophanes seems to have considered *δριμύτης* to be the special characteristic of the race. See Mitchell on Wasps, 280.

357. *Λύκειον.*] The Lyceum, which was outside the city-walls, was used, it appears, as a parade-ground.

- TP.** φέρε δὴ κατίδω, ποῖ τοὺς λίθους ἀφέλξομεν.
EP. ὦ μιαρὲ καὶ τολμηρὲ, τί ποιεῖν διανοεῖ ;
TP. οὐδὲν πονηρὸν, ἀλλ' ὅπερ καὶ Κιλλικῶν.
EP. ἀπόλωλας, ὦ κακοδαίμον. **TP.** οὐκοῦν, ἦν λάχω.
 'Ερμῆς γὰρ ἂν κλήρω ποιήσεις οἶδ' ὅτι. 365
EP. ἀπόλωλας, ἐξόλωλας. **TP.** ἐς τίν' ἡμέραν ;
EP. ἐς αὐτίκα μάλ'. **TP.** ἀλλ' οὐδὲν ἡμπόληκά πω,
 οὐτ' ἄλφιντ' οὐτέ τυρὸν, ὡς ἀπολούμενος.
EP. καὶ μὴν ἐπιτέτριφαί γε. **TP.** κᾶτα τῷ τρόπῳ
 οὐκ ἠσθόμην ἀγαθὸν τοσουτονὶ λαβῶν ; 370
EP. ἄρ' οἴσθα θάνατον ὅτι προεῖφ' ὁ Ζεὺς δὲς ἂν
 ταύτην ἀνορύττων εὐρεθῆ ; **TP.** νῦν ἄρά με
 ἅπασ' ἀνάγκη' στ' ἀποθανεῖν ; **EP.** εὖ ἴσθ' ὅτι.
TP. ἐς χοιριδίον μοί νυν δάνεισον τρεῖς δραχμάς·
 δεῖ γὰρ μνηθῆναι με πρὶν τεθηκέναι. 375
EP. ὦ Ζεῦ κεραυνοβρόντα. **TP.** μὴ πρὸς τῶν θεῶν

363. Κιλλικῶν.] According to the Scholiasts, Cillicon was a traitor who delivered up his native country to its enemies. (Some say Syrus to the Samians; others, Miletus to the Prienians, and others otherwise.) His suspicious movements had previously attracted observation; but whenever interrogated as to his intentions, his reply was πάντα ἀγαθὰ, *all right*. And Trygæus means that he is doing no harm, but πάντα ἀγαθὰ, like Cillicon.

364. ἦν λάχω.] "It was," says the Scholiast, "the general custom at Athens to execute only one criminal a day; and when several were condemned to death, the order in which they were led out to execution was determined by lot." And I think that Trygæus simply means that Hermes being the God of Chance, under

whose special patronage lots and lotteries are, will of course follow the Athenian custom, and decide the matter by lot. He is merely bantering Hermes with a series of ridiculous repartees. Brunck would read οἶδ' ὅ, τι but οἶδ' ὅτι is placed at the end of the sentence here, as in Soph. Antig. 276 (πάρεμι δ' ἄκων οὐχ ἑκούσιν οἶδ' ὅτι) and innumerable other places, in the sense of "Well I know."

368. οὐτ' ἄλφιντ'.] This is explained to mean, "I have bought no rations, as if I was going to be killed;" "quasi unus tantum modus," says Bergler, "sit pereundi, aut certissimus in bellum ire."

369. ἐπιτέτριφαί.] This word is used, as supr. 246 and constantly in Aristophanes, in the sense of being utterly destroyed; and the answer of Trygæus, according to Bergler, turns upon the idea

- TRYG. Come let me see which way to move the stones.
 HERM. You rogue and miscreant! what is that you're doing?
 TRYG. O nothing wrong: "*All right*," quoth Cillicon.
 HERM. Wretch! you shall die! TRYG. When it's my lot, of course,
 For being Hermes you'll use lots, I know.
 HERM. O you are doomed! doomed! doomed! TRYG. Yes? for what day?
 HERM. This very instant. TRYG. But I'm not prepared:
 I've bought no bread and cheese, as if to die.
 HERM. Ah, well, you're absolutely gone! TRYG. That's odd
 To get such famous luck and yet not know it.
 HERM. Then don't you know that death's denounced by Zeus
 On all found digging here? TRYG. And is it so?
 And must I die indeed? HERM. You must indeed.
 TRYG. O then, I prithee, lend me half-a-crown.
 I'll buy a pig, and get initiate first.
 HERM. Ho! Zeus! Zeus! thunder-crasher! TRYG. O pray don't.

expressed in *Acharnians*, 757 (cf. *Plat. Rep.* iii. 406 E), that so he would be out of his misery. Brunck is inclined to refer it to the sense in which *τετριμμένης* is used *supr.* 12 of *παιδὸς ἡταιρηκότος*.

375. *μνηθῆναι*.] The Scholiast refers to the sketch, given in the *Frogs*, of the happy state to which those, who have been initiated and have lived a holy life, *σοὶ μεμνήμεθ' εὐσεβῆ τε δῆγομεν τρόπον* (*Frogs*, 456), will after death be translated. They dwell in realms of fairest sunshine and exhilarating brightness, *φῶς κάλλιστον* (155) *μόνοις γὰρ ἡμῖν ἥλιος καὶ φέγγος ἰλαρὸν ἔστιν* (454), amidst myrtle groves (156) and banks of roses (448), while around them circle the dance and song and the softly-breathing melody of the flute (154), and all pure and holy festivities proceed for ever in the happy companies of the

Blessed, *θιάσους εὐδαίμονας* (156). And I may add (to illustrate the mention by Trygæus of the *χοιρίδιον*, whose sacrifice was an essential part of the ceremony of initiation), that Xanthias no sooner sees those holy and happy bands in the world below, than he calls out, vulgarly, *ὡς ἡδύ μοι προσέπνευσε χοιρείων κρεῶν* (*Frogs*, 338).

376. *ὦ Ζεῦ*.] Hermes, indignant at this last sally, calls aloud to his Master. Trygæus endeavours to pacify him, yet even now cannot resist a joke, for there is an obvious play on the similarity of sound between *πρὸς τῶν θεῶν* and *πρὸς τῶν κρεῶν*. In reply, Hermes (like Iris in the *Birds*) assumes a tragic style, *τραγικαῖς λέξεσιν ἐχρήσατο, τῷ τετορήσω καὶ λακίσομαι*.—Scholiast.

ἡμῶν κατείπης, ἀντιβολῶ σε, δέσποτα.

ΕΡ. οὐκ ἂν σιωπήσαιμι. ΤΡ. ναί, πρὸς τῶν κρεῶν
ἀγῶ προθύμως σοι φέρων ἀφικόμην.

ΕΡ. ἀλλ', ὦ μέλ', ὑπὸ τοῦ Διὸς ἀμαλδυνθήσομαι, 380
εἰ μὴ τετορήσω ταῦτα καὶ λακήσομαι.

ΤΡ. μὴ νυν λακήσης, λίσσομαί σ', ὄρμιδιον.
εἶπέ μοι, τί πάσχειτ', ὦνδρες; ἔστατ' ἐκπεπληγμένοι.
ὦ πονηροὶ, μὴ σιωπάτ'· εἰ δὲ μὴ, λακήσεται.

ΧΟ. μηδαμῶς, ὦ δέσποθ' Ἐρμῆ, μηδαμῶς, μὴ, μηδαμῶς, 386
εἴ τι κεχαρισμένον
χοιρίδιον οἶσθα παρ' ἐ-
μοῦ γε κατεδηδοκῶς,

τοῦτο μὴ φαῦλον νόμιζ' ἐν τουτῷ τῷ πράγματι.

ΤΡ. οὐκ ἀκούεις οἷα θωπεύουσί σ', ὦναξ δέσποτα; 390

ΧΟ. μὴ γένη παλλίκοτος 390
ἀντιβολούσιν ἡμῖν,
ὥστε τήνδε μὴ λαβεῖν
ἀλλὰ χάρισ', ὦ φιλαν-
θρωπότατε καὶ μεγαλο-
δωρότατε δαιμόνων,

εἴ τι Πεισάνδρου βδελύττει τοὺς λόφους καὶ τὰς ὀφρῦς. 395
καί σε θυσίαισιν ἱε-
ραῖσι προσόδοις τε μεγά-
λαισι διὰ παντὸς, ὦ
δέσποτ', ἀγαλούμεν ἡμεῖς αἰεί.

ΤΡ. ἴθ', ἀντιβολῶ σ', ἐλέησον αὐτῶν τὴν ὄπα, 400

385. μηδαμῶς μὴ μηδαμῶς.] The Venetian MS. omits the *μὴ*, the Ravenna places it immediately after Ἐρμῆ. If we omit it, we here too, as *supr.* 346, have the double cretic "Do not, do not, mighty Hermes; don't, I pray: don't, I pray!" See the notes, *supr.* 346 and *inf.* 582.

395. Πεισάνδρου.] Many passages relating to Pisander are collected by Meineke, *Hist. Crit.* i. 178. In the *Birds*, 1557, and by Xenophon, *Symp.* ii. 14, he is stigmatized as a coward: and Ælian, *Hist. Animal.* iv. 1 (where see Jacobs's note), couples ὁ δειλὸς Πεισάνδρος with Κλεώνυ-

O by the heavenly powers don't peach upon us.

HERM. No, no, I won't keep silence. TRYG. O pray do.

O by the heavenly meat I brought you, master.

HERM. Why, bless you, Zeus will quite demolish me
If I don't shout and tell him all about it.

TRYG. O pray don't shout, my darling dearest Hermes ;

Don't stand gaping there, my comrades ; are ye quite deprived of speech ?

What's the matter ? speak, ye rascals ! if you don't, he's safe to peach.

CHOR. Do not, do not, mighty Hermes, do not, do not shout, I pray,
If you e'er have tasted swine,
Tasted sucking-pigs of mine,
Which have soothed your throat divine,

Think upon it, think upon it, nor despise the deed to-day.

TRYG. King and master, won't you listen to the coaxing words they say ?

CHOR. View us not with wrathful eye,
Nor our humble prayers deny,
From this dungeon let us hand her.
O if you indeed detest,
And abhor the sweeping crest
And the eyebrōws of Pisander,

Let us now, O God most gracious ! let us carry Peace away.

Then we'll glad processions bring,

Then with sacrifices due,

We will always, lord and king,

We will always honour you.

TRYG. O sir, be pitiful, and heed their cry :

μος ὁ ρίψας τὴν ἀσπίδα. In the Babylonians (Fragm. xxvi. Bergk apud Meineke) and Lysistrata, 490, he is accused of using the war as a means of extorting bribes. From the way in which he is mentioned in these latter passages, it is clear that he

was a personage of considerable importance in Athens ; and he is generally supposed to be the Pisander, who, ten years later, played so prominent a part in the revolution of the Four Hundred.

ἐπεὶ σε καὶ τιμῶσι μᾶλλον ἢ πρὸ τοῦ.

EP. κλέπται τε γὰρ νῦν εἰσὶ μᾶλλον ἢ πρὸ τοῦ.

TP. καὶ σοὶ φράσω τι πρᾶγμα δεινὸν καὶ μέγα,
ὃ τοῖς θεοῖς ἅπασιν ἐπιβουλεύεται.

EP. ἴθι δὴ, κάτειπ'· ἴσως γὰρ ἂν πείσαις ἐμέ.

TP. ἢ γὰρ Σελήνη χῶ πανούργος Ἕλιος,
ὑμῶν ἐπιβουλεύοντε πολλὸν ἤδη χρόνον,
τοῖς βαρβάροισι προδίδοτον τὴν Ἑλλάδα.

EP. ἵνα δὴ τί τοῦτο δρᾶτον; TP. ὅτι· νῆ Δία
ἡμεῖς μὲν ὑμῖν θύομεν, τούτοισι δὲ
οἱ βάρβαροι θύουσι. διὰ τοῦτ' εἰκότως
βούλουτ' ἂν ἡμᾶς πάντας ἐξολωλέναι,
ἵνα τὰς τελετὰς λάβοιεν αὐτοὶ τῶν θεῶν.

EP. ταῦτ' ἄρα πάλαι τῶν ἡμερῶν παρεκλεπτέτην,
καὶ τοῦ κύκλου παρέτρωγον ὑφ' ἀρματωλίας.

TP. ναὶ μὰ Δία. πρὸς ταῦτ', ὦ φίλ' Ἑρμῆ, ξύλλαβε
ἡμῖν προθύμως τήνδε καὶ ξυνέλκυσον.
καὶ σοὶ τὰ μεγάλ' ἡμεῖς Παναθήναι' ἄξομεν,
πάσας τε τὰς ἄλλας τελετὰς τὰς τῶν θεῶν,
Μυστήρι' Ἑρμῆ, Διπόλει', Ἀδώνια
ἄλλαι τε σοὶ πόλεις πεπαυμένοι κακῶν

405

410

415

420

402. κλέπται.] And, as Bergler says, "fures venerari deum furum par est." Cf. Homer's *Odyssey*, xix. 396-8.

410. τούτοισι.] Without entering upon the wide and disputed questions respecting the religious system of the Persians, it will be sufficient for the present purpose to refer to the account which Herodotus gives of it, and which was, no doubt, generally accepted throughout the Hellenic world. Θύουσι δὲ ἡλίῳ τε καὶ σελήνῃ καὶ γῆ καὶ πυρὶ καὶ ὕδατι καὶ ἀνέμοισι. (that is, I suppose, to Sun and Moon, and the four elements, Earth, Air, Fire, and Water);

τούτοισι μὲν δὴ μόνουσι θύουσι ἀρχῆθεν (Hdt. i. 131). And so when the Delians were flying before the armament of Datis, he recalled them with the reassuring message that, as to the land where the Two Gods were born, he would harm neither it nor its inhabitants (Hdt. vi. 97).

412. ἡμᾶς.] ὑμᾶς, the old reading, is retained by Dindorf, Bothe, Weise, Richter, and others; but ἡμᾶς, which is Bentley's suggestion, is found in the Ravenna and Venetian MSS., and is, I think, plainly right.

414. παρεκλεπτέτην.] Thucydides, speaking of the portents which signalled the

They never showed you such respect as now.

HERM. Why, no; they never were such thieves as now.

TRYG. And then I'll tell you a tremendous secret,
A horrid dreadful plot against the Gods.

HERM. Well, tell away: I'm open to conviction.

TRYG. 'Tis that the Moon and vile immoral Sun
Have long been plotting to your hurt: and now
They're giving Hellas up to the Barbarians.

HERM. Why are they doing that? TRYG. Because, by Zeus!

We sacrifice to *you*, but those Barbarians
Only to *them*. So naturally they
Are very anxious that we all should perish,
And they get all the rites of all the Gods.

HERM. Then that's the reason why they clipped the days,
And nibbled off their rounds, misguiding sinners.

TRYG. It is, it is: come, Hermes, lend a hand,
Help us to pull her out. And then for you
We'll celebrate the great Panathenæa,
And all the other rites of all the Gods,
Demeter, Zeus, Adonis, all for you;
And everywhere the cities saved from woe

Peloponnesian War, says that never before had so many eclipses been known; ἡλίου τε ἐκλείψεις, αἱ πυκνότεραι παρὰ τὰ ἐκ τοῦ πρῶν χρόνου μνημονεόμενα ξυνέβησαν i. 23. He mentions a nearly total eclipse of the sun at mid-day, in the first year of the War (Aug. 3, B.C. 431) when the sun appeared crescent-shaped, and stars became visible, Thuc. ii. 28; and another in the eighth year (March 21, B.C. 424), Thuc. iv. 52. In the word ἀρματωλίας

there is a play upon ἀρματωλία, ἀμαρτία.

418. καὶ σοί.] Hermes, the prince of thieves, however shocked at the attempt of the Sun and Moon to rob the Gods of their accustomed honours, seems in no way disinclined to appropriate them himself. We find this keen perception of, and exclusive devotion to, his own interests again portrayed in Plutus, 1118, where after bewailing the sufferings of the Gods in general, he candidly admits

Καὶ τῶν μὲν ἄλλων μοι θεῶν ἦτρον μέλει,
ΕΓΩ δ' ἀπόλωλα κάπιτέτριμμαι.

Ἀλεξικάκῳ θύσουσιν Ἑρμῆ πανταχοῦ.
 χᾶτερ' ἔτι πόλλ' ἔξεις ἀγαθά. πρῶτον δέ σοι
 δῶρον δίδωμι τήνδ', ἵνα σπένδειν ἔχῃς.

ΕΡ. οἶμ' ὡς ἐλεήμων εἶμ' αἰεὶ τῶν χρυσιδῶν. 425

ἰμέτερον ἐντεύθειν ἔργον, ἄνδρες. ἀλλὰ ταῖς ἅμαις
 εἰσιόντες ὡς τάχιστα τοὺς λίθους ἀφέλκετε.

ΧΟ. ταῦτα δράσομεν σὺ δ' ἡμῖν, ὦ θεῶν σοφώτατε,
 ἅττα χρὴ ποιεῖν ἐφεστῶς φράζε δημιουργικῶς·
 τᾶλλα δ' εὐρήσεις ὑπουργεῖν ὄντας ἡμᾶς οὐ κακοῦς. 430

ΤΡ. ἄγε δὴ, σὺ ταχέως ὑπεχε τὴν φιᾶλην, ὅπως
 ἔργῳ φιαλοῦμεν, εὐξάμενοι τοῖσιν θεοῖς.

ΕΡ. σπονδὴ σπονδὴ·

εὐφημεῖτε εὐφημεῖτε.

ΤΡ. σπένδοντες εὐχόμεσθα τὴν νῦν ἡμέραν 435
 Ἑλλησιν ἄρξει πᾶσι πολλῶν κἀγαθῶν,
 χῶστις προθύμως ξυλλάβοι τῶν σχοινίων,
 τοῦτον τὸν ἄνδρα μὴ λαβεῖν ποτ' ἀσπίδα.

ΧΟ. μὰ Δι', ἀλλ' ἐν εἰρήνῃ διαγαγεῖν τὸν βίον,
 ἔχονθ' ἑταίραν καὶ σκαλεύοντ' ἄνθρακας. 440

ΤΡ. ὅστις δὲ πόλεμον μᾶλλον εἶναι βούλεται,
 μηδέποτε παύσασθ' αὐτὸν, ὦ Διόνωσ' ἄναξ,
 ἐκ τῶν ὀλεκράνων ἀκίδας ἐξαιρούμενον.

ΧΟ. κεῖ τις ἐπιθυμῶν ταξιαρχεῖν σοὶ φθονεῖ
 εἰς φῶς ἀνελθεῖν, ὦ πότνι', ἐν ταῖσιν μάχαις 445
 πᾶσχοι γε τοιαῦθ' οἰάπερ Κλεώνυμος.

422. Ἀλεξικάκῳ.] Not content with depriving Athenè of the great Panathenæan jubilee, Demeter and Persephone of the Eleusinian mysteries, Zeus of the Dipolia, and Aphrodite and Adonis of the Adonia, Hermes is also to rob Apollo of his noblest attribute—that of the Ἀλεξικάκος, the Saviour, the Averter of ill. It has not, I think, been observed that the worship of

Apollo under this special title had only just been introduced at Athens, on occasion of the cessation of the plague (Pausanias, 1. iii. 3). It is now to be transferred to Hermes. Of the Adonia an excellent description is given in Thomas Stanley's notes to the first Idyl of Bion.

424. τήνδε.] Trygæus gives him a gold cup. The Scholiast says that there was a

Will sacrifice to you, the Saviour Hermes.
 Much, much besides you'll gain : and first of all
 I give you this (*producing a gold cup*), a vessel for libations.

HERM. Fie ! how I soften at the sight of gold !

There, my men; the work's before you ! I've got nothing more to say.
 Quick, take up your spades, and enter, shovelling all the stones away.

CHOR. Gladly, gladly will we do it, wisest of the Gods ; and you,
 Like a skilled superior craftsman, teach us what we ought to do.

I warrant, when the way we know, you'll find us anything but slow.

TRYG. Hold out the vessel, and we'll launch the work
 With free libations and with holy prayers.

HERM. Pour libations.

Silence ! silence ! pour libations.

TRYG. And as we pour we'll pray. O happy morn,
 Be thou the source of every joy to Hellas !
 And O may he who labours well to-day
 Be never forced to bear a shield again !

CHOR. No ; may he spend his happy days in peace,
 Stirring the fire, his mistress at his side.

TRYG. If there be any that delights in war,
 King Dionysus, may he never cease
 Picking out spearheads from his funny-bones.

CHOR. If any, seeking to be made a Captain,
 Hates to see Peace return, O may he ever
 Fare in his battles like Cleonymus.

stage direction, *παρεπιγραφή*), to that effect.

435. *τήν νῦν ἡμέραν.*] As Archidamus was moving towards the frontier to commence the Peloponnesian War by the invasion of Attica, he despatched an envoy (Melesippus) to Athens with a last offer of peace. The Athenians declined to receive an envoy while the hostile army was on

the march, and, as Melesippus left their borders, and the last chance of averting the war disappeared, he exclaimed *ἦδε ἡ ἡμέρα τοῖς Ἑλλήσι μεγάλων κακῶν ἀρξεί* (Thuc. ii. 12). The Scholiast thinks that Aristophanes is referring to this incident, and at all events the parallel is an interesting one.

446. *Κλεώνυμος.*] In every Comedy

- TP. *κεῖ τις δορυξὸς ἢ κάπηλος ἀσπίδων,
 ἴν' ἐμπολᾷ βέλτιον, ἐπιθυμεῖ μαχῶν,
 ληφθεὶς ὑπὸ ληστῶν ἐσθίοι κριθὰς μόνας.*
- XO. *κεῖ τις στρατηγεῖν βουλόμενος μὴ ξυλλάβη
 ἢ δοῦλος αὐτομολεῖν παρεσκευασμένος,
 ἐπὶ τοῦ τροχοῦ γ' ἔλκοιτο μαστιγούμενος·
 ἡμῖν δ' ἀγαθὰ γένοιτ'. ἰὴ παιῶν, ἰή.*
450
- TP. *ἄφελε τὸ παίειν, ἀλλ' ἰὴ μόνον λέγε.*
- XO. *ἰὴ ἰὴ τοῖνον, ἰὴ μόνον λέγω.*
455
- TP. *Ἐρμῆ, Χάρισιν, Ὠραισιν, Ἀφροδίτῃ, Πόθῳ.*
- XO. *Ἄρει δὲ μὴ; TP. μὴ. XO. μῆδ' Ἐνναλίῳ γε; TP. μὴ.*
- XO. *ὑπότεινε δὴ πᾶς, καὶ κάταγε τοῖσι κάλως.*
- EP. *ὦ εἶα.*
- XO. *εἶα μάλα.*
460
- EP. *ὦ εἶα.*
- XO. *ἔτι μάλα.*
- EP. *ὦ εἶα, ὦ εἶα.*
- TP. *ἀλλ' οὐχ ἔλκουσ' ἄνδρες ὁμοίως.
 οὐ ξυλλήψεσθ' ; οὐ ὀγκύλλεσθ'·
 οἰμώξεσθ' οἱ Βοιωτοί.*
465

which Aristophanes wrote at this period of his career, he contrived to make room for Cleonymus ὁ *ρίψασπις*. See inf. 678, and 1295-1304. It would be interesting to know whether such constant butts of the Comedians, as, for example, Cleonymus and Cleisthenes, ever ventured to be present at the representation of Plays, in which they must have been well aware beforehand that some opportunity or other would assuredly be found of holding them up to the derision of their fellow-citizens.

450-1. *στρατηγεῖν—αὐτομολεῖν.*] The Scholiast would refer both these imputations to Alcibiades, attributing the first

to his opposition to the peace, the second to his flight to Sparta. But Alcibiades was not yet an opponent of peace (see note at 295 *supr.*); and his flight to Sparta did not take place until several years afterwards. I do not think that any of these imputations have special reference to individual characters.

454. *παίειν.*] “Aristophanes voluit ludere in verbis Παιῶν et παίειν, quia παίειν *caedere* est et bello magis proprium.”—Florent Chretien.

456. *Ἐρμῆ.*] He puts Hermes first, observes the Scholiast, as in gratitude bound.

- TRYG. If any merchant, selling spears or shields,
Would fain have battles, to improve his trade,
May he be seized by thieves and eat raw barley.
- CHOR. If any would-be General won't assist us,
Or any slave preparing to desert,
May he be flogged, and broken on the wheel.
But on ourselves all joy: hip, hip, hurrah!
- TRYG. Don't talk of being hipped: Hurrah's the word.
- CHOR. Hurrah! hurrah! hurrah's the word to-day.
- TRYG. (*Pouring libations.*) To Hermes, Love, Desire, the Hours, and Graces.
- CHOR. Not Arès? TRYG. (*With disgust.*) No! CHOR. Nor Enyalios? TRYG. No.
- CHOR. Now all set to, and labour at the ropes.
- HERM. Yo ho! pull away.
- CHOR. Pull away a little stronger.
- HERM. Yo ho! pull away.
- CHOR. Keep it up a little longer.
- HERM. Pull, pull, pull, pull.
- TRYG. Ah they don't pull all alike.
Cease your craning: 'tis but feigning:
Pull, Boeotians! or I'll strike.

459. ὃ εἶα.] This system, 459-472, and the corresponding one, 486-499, are of course sung so as to keep time with the strenuous exertions of the singers as they tug and labour at the rope.

466. οἱ Βοιωτοί.] The Boeotians are the first people charged with backwardness in the cause of peace. They had, in fact, felt hardly any pressure from the war, and had lately, single-handed, gained a signal victory near Delium over the whole Athenian land-force, B.C. 424. The military power of Athens had, in consequence of that disaster, fallen into general disrepute: τῶν

Ἀθηναίων καταφρονουμένων διὰ τὴν περὶ τὸ Δῆλιον συμφοράν.—Diod. Sic. xii. cap. 75. And the Boeotians, elated by their triumph, were ill disposed to be dragged, through the desire of Sparta to recover her captives, into a peace which would leave Athens as vigorous and as formidable as ever. Accordingly they absolutely refused to accede to the Peace of Nicias (Thuc. v. 17), and merely concluded with Athens δεχημέρους ἐπισπονδάς (Thuc. v. 32), which is usually interpreted to mean an indefinite truce determinable by either party on ten days' notice.

EP. εἶα νῦν.

TP. εἶα ὦ.

XO. ἀλλ' ἄγετον ξυνανέλκετε καὶ σφῶ.

TP. οὐκουν ἔλκω κάξαρτῶμαι

470

κάπεμπίπτω καὶ σπουδάζω ;

EP. πῶς οὖν οὐ χωρεῖ τοῦργον ;

XO. ὦ Λάμαχ', ἀδικεῖς ἐμποδῶν καθήμενος.

οὐδὲν δεόμεθ', ὄνθρωπε, τῆς σῆς μορμόνος.

EP. οὐδ' οἶδε γ' εἶλκον οὐδὲν Ἀργεῖοι πάλαι

475

ἀλλ' ἢ κατεγέλων τῶν ταλαιπωρουμένων,

καὶ ταῦτα διχόθεν μισθοφοροῦντες ἄλφιστα.

TP. ἀλλ' οἱ Λάκωνες, ὦγάθ', ἔλκουσ' ἀνδρικῶς.

EP. ἄρ' οἶσθ' ὅσοι γ' αὐτῶν ἔχονται τοῦ ξύλου,

469. ἀλλ' ἄγετον.] ὁ Χορὸς πρὸς τὸν Ἐρμῆν καὶ τὸν Τρυγαῖον.—Scholiast. The MS. reading is ἄγετον ξυνέλκετον καὶ σφῶ, which does not harmonise with the corresponding line (ὡς κακόνι τινὲς εἰσιν ἐν ὑμῖν inf. 496) and various emendations have consequently been suggested. Dobree proposed ἀλλ' ἄγετε ξυνανέλκετε καὶ σφῶ, which I have adopted in part; but I have retained ἄγετον, since the conjunction of the dual and plural (though not very uncommon, see supr. 414-15, and Elmsley at Ach. 733) may have been the very peculiarity which misled the transcribers.

474. μορμόνος.] Aristophanes had already in Acharnians, 582, applied this word to the Gorgon of Lamachus; cf. inf. 561. It is curious to observe the name of Lamachus in Thuc. v. 19 (and cf. Id. 24), amongst the list of signatures to the actual Peace which was concluded

a few days after the performance of this Play.

475. Ἀργεῖοι.] Argos was the only state in Southern Greece which had hitherto taken no part whatever in the Peloponnesian War. Proud in her old historic traditions, she was ill inclined to range herself beneath the banners of either Athens or Sparta, and found her own advantage in the continuance of a conflict which was wasting and weakening her rivals, whilst her own power and resources remained unimpaired. The language of Thucydides (v. 28) forms a commentary on the speech of Hermes here; οἱ Ἀργεῖοι, he says, ἄριστα ἔσχον τοῖς πάσῃ, οὐ ξυναράμενοι τοῦ Ἀττικῶ πολέμου, ἀμφοτέροις δὲ μᾶλλον ἔνσπονδοὶ ὄντες, ἐκκαρπώσαμενοι. And the Scholiast cites a passage from 'The Deserters' of Pherecrates, in which that poet says of the Argives—

Ὅντοι γὰρ ἡμῖν οἱ κακῶς ἀπολούμενοι
ἐπαμφοτερίζουσ', ἐμποδῶν καθήμενοι.

HERM. Yo ho! pull away.

TRYG. Pull away, away, away.

CHOR. (*To Trygæus and Hermes.*) Verily you should be helping us too.

TRYG. (*Indignantly.*) Don't I strain, might and main,
Cling and swing, tug and haul?

HERM. Yet we don't advance at all.

CHOR. Now don't sit there and thwart us, Lamachus.

We don't require your Bugaboo, my man.

HERM. These Argives, too, they give no help at all.

They only laugh at us, our toils and troubles,
And all the while take pay from either side.

TRYG. But the Laconians, comrade, pull like men.

HERM. Ah, mark, 'tis only such as work in wood

With the phrase *διχόθεν μισθοφοροῦντες*, Bergler aptly compares the law which forbade citizens to receive pay from the State in more than one character at a time, *μη διχόθεν μισθοφορεῖν*.—Demosth. in Timocr. 739; Boëckh's Public Econ. ii. 16.

479. *ἔχονται τοῦ ξύλου*.] The Scholiast is, in my judgment, unquestionably right in referring these words to the Spartan captives, who were then languishing in the Athenian prison, "keeping fast to the *ξύλον*," which is the term constantly used by Aristophanes to denote the instrument employed for confining prisoners. It was only the longing desire of the Spartans to recover these prisoners, *τοὺς ἀνδρας κομίσασθαι* (Thuc. iv. 108, 117; v. 15, etc.)—a desire so absorbing, that even the brilliant successes of Brasidas were welcomed merely as a means to that end—which was now bringing about the opportunity of peace; nor is it probable that Aristophanes should have altogether over-

looked this circumstance in describing the pacific inclination of the Laconians. The ingenious theory of Paulmier (which has been followed by Brunck, Bothe, Richter, and others), that by *οἱ ἐχόμενοι τοῦ ξύλου*, we are to understand the framers of agricultural implements, and by *ὁ χαλκεὺς*, the forger of military weapons, would, I am persuaded, never have been invented, but for his erroneous belief that this Play was composed *after* the release of the Sphacterian captives. I doubt if there is, in reality, so sharp a distinction between the interests of the workers in wood and those of the workers in metal, as his theory would imply. And at all events it is, I think, clear that Aristophanes is here referring to something special in the circumstances of Sparta, and not to any mere general distinction between the warlike and unwarlike classes, which, if true at all, would at any rate be no more true of Sparta than it would of any other Hel-

- μόνοι προθυμοῦντ'· ἀλλ' ὁ χαλκεὺς οὐκ ἐᾷ. 480
- ΧΟ.** οὐδ' οἱ Μεγαρήs δρωσ' οὐδέν· ἔλκουσιν δ' ὅμως
γλισχρότατα σαρκάζοντες ὥσπερ κυνίδια,
ὑπὸ τοῦ γε λιμοῦ νῆ Δί' ἐξολωλότες.
- ΤΡ.** οὐδέν ποιούμεν, ὦνδρες, ἀλλ' ὁμοθυμαδὸν
ἅπασιν ἡμῖν αὐθις ἀντιληπτέον. 485
- ΕΡ.** ὦ εἶα.
- ΤΡ.** εἶα μάλα.
- ΕΡ.** ὦ εἶα.
- ΤΡ.** εἶα νῆ Δία.
- ΧΟ.** μικρόν γε κινοῦμεν. 490
- ΤΡ.** οὔκουν δεινὸν * * * *
τοὺς μὲν τείνειν, τοὺς δ' ἀντισπᾶν ;
πληγὰς λήψεσθ', ὦργεῖοι.
- ΕΡ.** εἶα νῦν.
- ΤΡ.** εἶα ὦ. 495
- ΧΟ.** ὡς κακόνοι τινές εἰσιν ἐν ὑμῖν.
- ΤΡ.** ὑμεῖς μὲν γ' οὖν οἱ κιττῶντες
τῆs εἰρήνης σπᾶτ' ἀνδρείως.
- ΧΟ.** ἀλλ' εἶσ' οἱ κωλύουσιν.
- ΕΡ.** ἄνδρες Μεγαρήs, οὐκ ἐs κόρακας ἐρρήσετε ; 500
μισεῖ γὰρ ὑμᾶs ἡ θεὸs μεμνημένη
πρῶτοι γὰρ αὐτῆν τοῖs σκορόδοιs ἠλείψατε.

lenic State. The exact meaning of the words ὁ χαλκεὺς οὐκ ἐᾷ is, I think, more doubtful: but, on the whole, it appears probable that the Scholiast's explanation is here again correct, *ὅτι ἐδέδετο καὶ περιέκειντο αὐτοῖs πέδαι*. There can be no allusion here (as Florent Chretien, referring to Knights, 469, suggests) to Cleon, who was no longer living.

481. οἱ Μεγαρήs.] We have already, on 246 *supr.*, had occasion to notice the ex-

tremity of suffering to which the Megarians had been reduced by the continuance of the war. Peace and the restoration of Nisæa were to them objects of the most urgent necessity. Yet they were at present holding back from, and ultimately declined to accede to, the Peace of Nicias, inasmuch as it allowed Nisæa, without which peace itself was valueless, to remain in the possession of the Athenians.

502. σκορόδοιs.] The poet is alluding

- That fain would help us : but the smith impedes.
- CHOR. And the Megarians do no good : they pull, though,
Scrabbling away like ravenous puppy dogs.
Good luck ! they're regularly starved and ruined.
- TRYG. We make no way, my comrades : we must try
A strong pull, and a long pull, all together.
- HERM. Yo ho ! pull away.
- TRYG. Keep it up a little longer.
- HERM. Yo ho ! pull away.
- TRYG. Yes, by Zeus ! a little stronger.
- CHOR. Very slow, now we go.
- TRYG. What a shameful dirty trick !
Some are working, others shirking,
Argivés, ye shall feel the stick.
- HERM. Yo ho ! pull away.
- TRYG. Pull away, away, away.
- CHOR. Some of you still are designing us ill.
- TRYG. Ye who fain Peace would gain,
Pull and strain, might and main.
- CHOR. Some one's hindering us again.
- HERM. Plague take you, men of Megara ; get out !
The Goddess hates you : she remembers well
'Twas you that primed her up at first with garlic.

to the circumstance that the Megarians furnished the immediate cause of, or excuse for, the Peloponnesian War. See on 609 infra. And as the Megarid was the great garlic-producing country (see on 246 supr.), he expresses himself in language borrowed from the custom of priming gamecocks with garlic before they commenced to fight. See Acharn. 166 ; Knights, 494 ; and the Scholiasts there.

The term *ἠλείψατε*, however, is rather derived from the wrestling-school, where the trainer (hence called *ἀλείπτῆς*) anointed the intending combatants with oil (see Knights, 490) ; and it may have been introduced here to give more point to the idea expressed in Bergler's note, "Loquitur de Pace, tanquam de puellâ delicatâ, odorem allii aversante."

καὶ τοῖς Ἀθηναίοισι παύσασθαι λέγω
 ἐντεῦθεν ἐχομένοις ὅθεν νῦν ἔλκετε
 οὐδὲν γὰρ ἄλλο δρᾶτε πλὴν δικάζετε.
 ἀλλ' εἴπερ ἐπιθυμεῖτε τήνδ' ἐξελεύσασθαι,
 πρὸς τὴν θάλατταν ὀλίγον ὑποχωρήσατε.

505

ΧΟ. ἄγ', ὦνδρες, αὐτοὶ δὴ μόνοι λαβώμεθ' οἱ γεωργοί.

ΕΡ. χωρεῖ γέ τοι τὸ πρᾶγμα πολλῶ μάλλον, ὦνδρες, ὑμῖν.

ΧΟ. χωρεῖν τὸ πρᾶγμά φησιν· ἀλλὰ πᾶς ἀνὴρ προθυμοῦ.

510

ΤΡ. οἳ τοι γεωργοὶ τοῦργον ἐξέλκουσι, κᾶλλος οὐδεῖς.

ΧΟ. ἄγε νυν, ἄγε πᾶς·

καὶ μὴν ὁμοῦ 'στιν ἤδη.

μὴ νῦν ἀνώμεν, ἀλλ' ἐπεν-
 τείνωμεν ἀνδρικώτερον.

515

ἤδη 'στὶ τοῦτ' ἐκείνο.

ὦ εἶα νῦν, ὦ εἶα πᾶς.

ὦ εἶα, εἶα, εἶα, εἶα, εἶα, εἶα.

ὦ εἶα, εἶα, εἶα, εἶα, εἶα πᾶς.

ΤΡ. ὦ πότνια βοτρυνόδωρε, τί προσείπω σ' ἔπος ;

520

πόθεν ἂν λάβοιμι ῥῆμα μυριάμορον

ὅτφ προσείπω σ' ; οὐ γὰρ εἶχον οἴκοθεν.

ὦ χαῖρ' Ὀπώρα, καὶ σὺ δ', ὦ Θεωρία.

οἶον δ' ἔχεις τὸ πρόσωπον, ὦ Θεωρία·

οἶον δὲ πνεῖς, ὡς ἠδὺ κατὰ τῆς καρδίας,

525

505. δικάζετε.] We should, as the Scholiast observes, have expected some other word, *ye do nothing but talk*, or *get in the way*; but Aristophanes rarely misses an opportunity of twitting his fellow-countrymen with their litigious propensities. The advice conveyed in the two following lines is, no doubt, as Bergler and Brunck remark, equivalent to the celebrated political maxim of Themistocles, *ὄτι ἀνθεκτέα τῆς θαλάσσης* (Thuc. i. 93).

Yet it is hard to see how it would tell at this moment in favour of peace, unless the poet means to imply either that it was not the maritime supremacy of Athens, but her attempt to interfere, as a military power, in the arrangements of Hellas Proper, which first alarmed the jealousy of Sparta; or else that the recent disasters of her armies at Delium and Amphipolis had deprived her of the power, which the victories of her fleets had previously placed

Stop, stop, Athenians: shift your hold a little;
 It's no use pulling as you're now disposed.
 You don't do anything but go to law.
 No, if you really want to pull her out,
 Stand back a trifle further towards the sea.

CHOR. Come, let us farmers pull alone, and set our shoulders to it.

HERM. Upon my word you're gaining ground: I think you're going to do it.

CHOR. He says we're really gaining ground: cheer up, cheer up, my hearty.

TRYG. The farmers have it all themselves, and not another party.

CHOR. Pull again, pull, my men,

Now we're gaining fast.

Never slacken, put your back in,

Here she comes at last.

Pull, pull, pull, pull, every man, all he can;

Pull, pull, pull, pull, pull,

Pull, pull, pull, pull, all together.

(*Peace is lifted out with her two attendants, Harvesthome and Mayfair.*)

TRYG. Giver of grapes, O how shall I address you?

O for a word ten thousand buckets big

Wherewith to accost you: for I've none at hand.

Good morning, Harvesthome: good morn, Mayfair.

O what a lovely charming face, Mayfair!

(*Kisses her.*)

O what a breath! how fragrant to my heart,

in her hands, of making peace when, and almost as, she would. In this case, too, the meaning of *δικάζετε* may be, "Ye should not have haggled like pettifogging lawyers over the terms of peace (see Thuc. iv. 21), but, withdrawing frankly from interference with the land powers, ye should have devoted yourselves entirely to the maintenance and extension of your maritime ascendancy."

520. ᾧ πότνια.] A colossal figure of Peace, attended by two handmaidens, Harvesthome and Mayfair, is lifted out of the pit. See supr. on 173. Dindorf refers to the Scholiast on Plato's *Apology*, 19 c, who says of Aristophanes, *κωμωδεῖται ὅτι καὶ τὸ τῆς Εἰρήνης κολοσσικὸν ἐξῆρει ἄγαλμα· Εὐπολὶς Αὐτολύκῳ, Πλάτων Νίκαις*. It would seem from 682 inf. that the head of the figure could be moved.

γλυκίτατον, ὥσπερ ἀστρατείας καὶ μύρου.

EP. μῶν οὖν ὅμοιον καὶ γυλίον στρατιωτικοῦ ;

TP. ἀπέπτυσ' ἐχθροῦ φωτὸς ἔχθιστον πλέκος.

τοῦ μὲν γὰρ ὄξει κρομμοξεργμίας,

ταύτης δ' ὀπώρας, ὑποδοχῆς, Διουσιῶν,

530

αὐλῶν, τραγοδῶν, Σοφοκλέους μελῶν, κιχλῶν,

ἐπυλλίων Εὐριπίδου, EP. κλαύσ' ἄρα σὺ

ταύτης καταψευδόμενος· οὐ γὰρ ἦδεται

αὕτη ποιητῆ ῥηματίων δικανικῶν.

TP. κιττοῦ, τρυγοίπου, προβατίων βληχωμένων,

535

κόλπου γυναικῶν διατρεχουσῶν εἰς ἀγρὸν,

δούλης μεθουσίης, ἀνατετραμμένου χοῶς,

ἄλλων τε πολλῶν κάγαθῶν. EP. ἴθι νυν, ἄθρει

οἶον πρὸς ἀλλήλας λαλοῦσιν αἱ πόλεις

διαλλαγεῖσαι καὶ γελῶσιν ἄσμεναι,

540

καὶ ταῦτα δαιμονίως ὑπωπιασμένα

ἀπαξάπασαι καὶ κνάθοις προσκείμεναι.

TP. καὶ τῶνδε τοίνυν τῶν θεωμένων σκόπει

τὰ πρόσωφ', ἵνα γνῶς τὰς τέχνας. EP. αἰβοῖ τάλας,

ἐκεινοῦ γοῦν τὸν λοφσοπιὸν οὐχ ὄρῃς

545

τίλλονθ' ἑαυτόν ; ὁ δέ γε τὰς σμινύας ποιῶν

κατέπαρδεν ἄρτι τοῦ ξιφουργοῦ κεινοῦ.

TP. ὁ δὲ δρεπανουργὸς οὐχ ὄρῃς ὡς ἦδεται

καὶ τὸν δορυξὸν οἶον ἐσκιμάλισεν ;

EP. ἴθι νυν, ἄνειπε τοὺς γεωργοὺς ἀπιέναι.

550

TP. ἀκούετε λεφ' τοὺς γεωργοὺς ἀπιέναι

528. πλέκος.] This is a witty adaptation of a line of Euripides preserved by the Scholiast, ἀπέπτυσ' ἐχθροῦ φωτὸς ἔχθιστον τέκος.

532. ἐπυλλίων.] The same diminutive is used with regard to the language of Euripides, Ach. 398, Frogs, 942 ; as is also ῥηματίων, infra 534, and Ach. 447.

542. κνάθοις.] To reduce the swellings. Bergler refers to Lysistr. 444, where Lysistrata, resisting the attempt of the officers of justice to arrest herself and her friend, says "If you do but touch her with the tip of your finger, κνάθον αἰτήσεις τάχα."

551. ἀκούετε λεφ'.] This, as Bentley

How sweet, how soft, with perfume and inaction.

HERM. Not quite the odour of a knapsack, eh?

TRYG. Fough! that odious pouch of odious men, I hate it.

It has a smell of rancid-onion-whiffs;

But SHE of harvests, banquets, festivals,

Flutes, thrushes, plays, the odes of Sophocles,

Euripidean wordlets, HERM. O how dare you

Slander her so: I'm sure she does not like

That logic-monger's wordy disputations.

TRYG. (*Continuing.*) The bleating lambs, the ivy-leaf, the vat,

Full-bosomed matrons hurrying to the farm,

The tipsy maid, the drained and emptied flask,

And many another blessing. HERM. And look there,

See how the reconciled cities greet and blend

In peaceful intercourse, and laugh for joy;

And that, too, though their eyes are swoln and blackened,

And all cling fast to cupping instruments.

TRYG. Yes, and survey the audience: by their looks

You can discern their trades. HERM. O dear! O dear!

Don't you observe the man that makes the crests

Tearing his hair? and yon's a pitchfork seller;

Fie! how he fillips the sword-cutler there.

TRYG. And see how pleased that sickle-maker looks,

Joking and poking the spear-burnisher.

HERM. Now then give notice: let the farmers go.

TRYG. O yes! O yes! the farmers all may go

remarks (Phalaris, sec. 8), is "the form that criers used; and means the same thing with our O yes! or Oyez. Plutarch (in *Thes.*) tells us that, in the parish of the Pallenians of Attica, 'twas unlawful for the crier to use that common form, because a certain crier, called Leos, had betrayed their ancestors. Stratonicus the musician

made a quibble about it, for as he was once in Mylasa, a city that had few inhabitants, but a great many temples, he comes into the market-place, as if he would proclaim something: but, instead of 'Ακούετε λαοί as the form used to be, he said 'Ακούετε ναοί.—*Athen.* viii. cap. 41." The form is several times used by Aristophanes.

- τὰ γεωργικὰ σκεύη λαβόντας εἰς ἀγρὸν
 ὡς τάχιστ' ἄνευ δορατίου καὶ ξίφους κάκοντιόν
 ὡς ἅπαντ' ἤδη ἵστί μετὰ τάνθ' εἰρήνης σαπρᾶς.
 ἀλλὰ πᾶς χώρει πρὸς ἔργον εἰς ἀγρὸν παιωνίσας. 555
- ΧΟ.** ὦ ποθεινὴ τοῖς δικαίοις καὶ γεωργοῖς ἡμέρα,
 ἄσμενός σ' ἰδὼν προσειπεῖν βούλομαι τὰς ἀμπέλους·
 τὰς τε συκᾶς, ἃς ἐγὼ ἴφύτευον ὦν νεώτερος,
 ἀσπάσασθαι θυμὸς ἡμῖν ἔστι πολλοστῷ χρόνῳ.
- ΤΡ.** νῦν μὲν οὖν, ὦνδρες, προσευξώμεσθα πρῶτον τῇ θεῷ,
 ἥπερ ἡμῶν τοὺς λόφους ἀφέιλε καὶ τὰς Γοργόνας·
 εἶθ' ὅπως λιταργοῦμεν οἴκαδ' εἰς τὰ χωρία,
 ἐμπολήσαντές τι χρηστὸν εἰς ἀγρὸν ταρίχιον.
- ΕΡ.** ὦ Πόσειδον, ὡς καλὸν τὸ στίφος αὐτῶν φαίνεται
 καὶ πυκνὸν καὶ γοργὸν ὥσπερ μᾶζα καὶ πανδαισία. 565
- ΤΡ.** νῆ Δί' ἢ γὰρ σφύρα λαμπρὸν ἦν ἄρ' ἐξωπλισμένη,
 αἶ τε θρίνακες διαστίλβουσι πρὸς τὸν ἥλιον.
 ἢ καλῶς αὐτῶν ἀπαλλάξειεν ἂν μετόρχιον.
 ὥστ' ἔγωγ' ἤδη ἴπιθυμῶ καὶ τὸς ἐλθεῖν εἰς ἀγρὸν
 καὶ τριαινοῦν τῇ δικέλλῃ διὰ χρόνου τὸ γῆδιον. 570
- ἀλλ' ἀναμνησθέντες, ὦνδρες,
 τῆς διαίτης τῆς παλαιᾶς,
 ἣν παρεῖχ' αὐτῇ ποθ' ἡμῖν,
 τῶν τε παλασίων ἐκείνων,
 τῶν τε σύκων, τῶν τε μύρτων, 575
 τῆς τρυγός τε τῆς γλυκειᾶς,
 τῆς ἰωνίᾶς τε τῆς πρὸς
 τῷ φρέατι, τῶν τ' ἐλαῶν,

"*Ἄνειπε*, too, in the preceding line, is the proper expression for a crier's proclamation, as in *Acharn.* 11, and many other passages. See too the triumphant flourish of Socrates in the *Republic*, when he has brought his hearers to agree in the thesis which he

undertook to prove: "Shall we engage a herald to proclaim it," he says, "or shall I tell it out myself (*ἢ αὐτὸς ἀνείπω*) that the son of Ariston has decided that he who is altogether virtuous and upright is of all men most happy, and that he who is alto-

Back to their homes, farm-implements and all.

You can leave your darts behind you : yea, for sword and spear shall cease,
All things all around are teeming with the mellow gifts of Peace ;
Shout your Pæans, march away to labour in your fields to-day.

[HOR. Day most welcome to the farmers and to all the just and true,
Now I see you I am eager once again my vines to view,
And the fig-trees which I planted in my boyhood's early prime,
I would fain salute and visit after such a weary time.

[RYG. First, then, comrades, to the Goddess be our grateful prayers addressed,
Who has freed us from the Gorgons and the fear-inspiring crest.
Next a little salt provision fit for country uses buy,
Then with merry expedition homeward to the fields we'll hie.

[HERM. O Poseidon ! fair their order, sweet their serried ranks to see :
Right and tight, like rounded biscuits, or a thronged festivity.

[RYG. Yes, by Zeus ! the well-armed mattock seems to sparkle as we gaze,
And the burnished pitchforks glitter in the sun's delighted rays.
Very famously with those will they clear the vineyard rows.
So that I myself am eager homeward to my farm to go,
Breaking up the little furrows (long-neglected) with the hoe.

Think of all the thousand pleasures,
Comrades, which to Peace we owe,
All the life of ease and comfort
Which she gave us long ago :
Figs and olives, wine and myrtles,
Luscious fruits preserved and dried,
Banks of fragrant violets, blowing
By the crystal fountain's side ;

gether vicious and unjust, is of all men most miserable ?"—Rep. ix. 580 B.

568. *μετόρχιον*.] The meaning of this line seems to be, "Well will their vineyard-spaces grow clear." *Μετόρχιον* is τὸ μεταξύ τῶν φυτῶν, the space between

the rows—*ῥοχοί*—of vines. And Florent Chretien remarks that it is exactly equivalent to the *interordinium* of Columella.

577. *ἰωνίης*.] It must be remembered that violets were the favourite flowers at Athens, and the epithet in which she most

	ὦν ποθοῦμεν, ἀντὶ τούτων τήνδε νυκτὶ τὴν θεὸν προσεΐπατε.	580
XO.	χαίρε, χαῖρ', ὡς ἀσμένοισιν ἡμῖν ἤλθες φιλτάτη. σὺ γὰρ ἐδάμνη πόθῳ, δαιμόνια βουλόμενος εἰς ἀγρὸν ἀνερπύσαι.	585
	* * * * *	
	ἦσθα γὰρ μέγιστον ἡμῖν κέρδος, ὦ ποθουμένη, πᾶσιν ὀπίσοι γεωργικὸν βίον ἐτρίβομεν. μόνη γὰρ ἡμᾶς ὠφέλεις. πολλὰ γὰρ ἐπάσχομεν πρὶν ποτ' ἐπὶ σοῦ γλυκέα κάδάπανα καὶ φίλα.	590
	τοῖς ἀγροίοισιν γὰρ ἦσθα χίδρα καὶ σωτηρία. ὥστε σὲ τὰ τ' ἀμπέλια καὶ τὰ νέα συγκίδια τᾶλλα θ' ὀπίσ' ἐστὶ φυτὰ προσγελάσεται λαβόντ' ἄσμενα.	595 600

delighted for herself was that of *Ἰοστέφανος*, the violet-crowned city (Ach. 638; Knights, 1323). "Even in mid-winter,"

says Aristophanes in the *Seasons*, "Ἔραις," "you can buy crowns of violets there."—Athenæus ix. 14 :

ὄψει δὲ χειμῶνος μέσου σικυοῦς, βότρυς, δῶραρον,
* * * * * στεφάνους ἴων, κονιορτὸν ἐκτυφλοῦντα.

At Athens in mid-winter you will all things nice be finding,
Grapes, melons, apples, violet-crowns, and dust intensely blinding.

582. χαίρε χαῖρ'.] The MSS. read χαῖρε χαῖρ' ὦ φίλταθ', ὡς ἀσμένοισιν ἡμῖν ἤλθες. Here again the choice seems to lie between some such a trochaic verse as I have given in the text (χαίρε χαῖρ', ὡς ἤλθες ἡμῖν ἀσμένοις ὦ φιλτάτη,—Dindorf), or the double cretic, χαίρε χαῖρ' ὡς ἤλθες

ἡμῖν ἀσμένοις φιλτάτη, or ὡς ἀσμένοισιν ἤλθες ὦ φιλτάτη, as Bergk and Richter. "Welcome, welcome, best and dearest; welcome home, welcome home!" There seems every reason to suppose that the three choral systems, *supr.* 346-360, *supr.* 385-399, and here, 582-600, are intended

Scenes for which our hearts are yearning,
 Joys that we have missed so long,—
 —Comrades, here is Peace returning,
 Greet her back with dance and song!

CHOR. Welcome, welcome, best and dearest, welcome, welcome, welcome home.
 We have looked and longed for thee,
 Looking, longing, wondrously,
 Once again our farms to see.

O the joy, the bliss, the rapture, really to behold thee come.
 Thou wast aye our chief enjoyment, thou wast aye our greatest gain.

We who ply the farmer's trade
 Used, through thy benignant aid,
 All the joys of life to hold.
 Ah! the unbought pleasures free
 Which we erst received of thee
 In the merry days of old,

When thou wast our one salvation and our roasted barley grain.

Now will all the tiny shoots,
 Sunny vine and fig-tree sweet,
 All the happy flowers and fruits,
 Laugh for joy thy steps to greet.

to be symmetrical. But in the MSS. they all differ from each other in many particulars; and of the efforts which have been made to harmonise them, none has attained or deserved anything approaching to a general reception. And under these circumstances it is, I think, safer to abide as far as possible by the MS. reading, than to desert it for

εἰ δέ ποτ' εἰς ἄγρον οὗτος ἀπελθὼν εἰρηναῖος διατρέψῃ
 καὶ χίδρα φαγῶν ἀναθαρρήσῃ,

Cleon will find it a more difficult matter to deceive him. With *ἀδάπανα* of the preceding line, the same commentator com-

conjectures which may only be leading us further astray. And see the note on 939 inf.

595. *χίδρα καὶ σωτηρία.*] This singular expression is illustrated by Knights, 806, to which Bergler refers, where it is said that Cleon is able, during the continuance of the war, to do what he will with the needy and bewildered Demus—

pares the “*dapes inentas*” of Horace, Epode ii. 48, a phrase found also in Virg. Georg. iv. 133.

ἀλλὰ ποῦ ποτ' ἦν ἀφ' ἡμῶν τὸν πολλὸν τοῦτον χρόνον
ἦδε ; τοῦθ' ἡμᾶς διδάξουν, ὦ θεῶν εὐνούστατε.

ΕΡ. ὦ σοφώτατοι γεωργοί, τὰμὰ δὴ ξυνίετε
ῥήματ', εἰ βούλεσθ' ἀκούσαι τήνδ' ὅπως ἀπώλετο.
πρῶτα μὲν γὰρ ἤρξεν ἄτης Φειδίας πράξας κακῶς·
εἶτα Περικλῆς φοβηθεὶς μὴ μετὰσχοι τῆς τύχης,
τὰς φύσεις ὑμῶν δεδοικῶς καὶ τὸν αὐτοδᾶξ τρόπον,
πρὶν παθεῖν τι δεινὸν αὐτὸς ἐξέφλεξε τὴν πόλιν,
ἐμβαλὼν σπινθήρα μικρὸν Μεγαρικῷ ψηφίσματος·
ἐξεφύσησεν τοσοῦτον πόλεμον ὥστε τῷ καπνῷ
πάντας Ἑλληνας δακρῦσαι, τοὺς τ' ἐκεῖ τοὺς τ' ἐνθάδε.
ὡς δ' ἄπαξ τὸ πρῶτον ἤκουσ', ἐψόφησεν ἄμπελος
καὶ πίθος πληγεῖς ὑπ' ὀργῆς ἀντελάκτισεν πίθῳ·
οὐκέτ' ἦν οὐδεὶς ὁ παύσων, ἦδε δ' ἠφαιίζετο.

605

610

603. τὰμὰ δὴ ξυνίετε ῥήματ'.] This seems to have been a very favourite expression. The Scholiast cites from Archilochus and Cratinus, ὦ λιπερνήτες πολῖται, τὰμὰ δὴ ξυνίετε ῥήματα, and Bergler adds from Eupolis, ἀλλ' ἀκούετ' ὦ Θεαταὶ τὰμὰ καὶ ξυνίετε ῥήματα.

605. Φειδίας.] Plutarch, in his Life of Pericles, caps. 31, 32, after enumerating certain other alleged causes of the Peloponnesian War, proceeds to what, he says, is the worst (χειρίστη) cause of all, but confirmed by the greatest amount of testimony, ἔχουσα πλείστους μάρτυρας. And he tells us that the enemies of Pericles wishing, before they attacked him personally, to test the feeling with which the Athenians would regard such attacks, began by accusing Phidias—a man very dear to, and of great influence with, Pericles—of having subtracted a part of the gold assigned him for the statue of

Athene. And although Phidias escaped from that charge by weighing the gold, which, by the advice of Pericles, he had made up so that it could at once be severed from the other materials, yet falling into disgrace on the ground that he had, in the battle-scene on Athene's shield, introduced likenesses of himself and Pericles, he was thrown into prison, and there died. Aspasia and Anaxagoras, the mistress and the teacher of Pericles, were next assailed, and Plutarch proceeds, ὡς δὲ διὰ Φειδίου προσέπταισε [ὁ Περικλῆς] τῷ δήμῳ, φοβηθεὶς τὸ δικαστήριον, μέλλοντα τὸν πόλεμον καὶ ἵποτυφόμενον ἐξέκασεν, ἐλπίζων διασκεδάσειν τὰ ἐγκλήματα. The same story, with variations, is told by Diodorus Siculus, xii. cap. 39.

609. Μεγαρικῶν ψηφίσματος.] This was the famous interdiction prohibiting the Megarians from all intercourse with any part of the Athenian empire (Thuc. i. 67 ;

Ah, but where has Peace been hiding all these long and weary hours?
Hermes, teach us all the story, kindest of the heavenly Powers.

HERM. O most sapient worthy farmers, listen now and understand,
If you fain would learn the reason, why it was she left the land.
Phidias began the mischief, having come to grief and shame,
Pericles was next in order, fearing he might share the blame,
Dreading much your hasty temper, and your savage bulldog ways,
So before misfortune reached him, he contrived a flame to raise,
By his Megara-enactment setting all the world ablaze.
Such a bitter smoke ascended while the flames of war he blew,
That from every eye in Hellas everywhere the tears it drew.
Wailed the vine, and rent its branches, when the evil news it heard ;
Butt on butt was dashed and shivered, by revenge and anger stirred ;
There was none to stay the tumult ; Peace in silence disappeared.

Acharn. 532-4). That it was the immediate occasion of, or pretext for, the war is plain upon all the authorities. The issue between the Peloponnesian Confederacy and Athens was narrowed to this—Aye, or No? Would she, or would she not, rescind τὸ περὶ Μεγαρέων ψήφισμα? If she would, μὴ ἂν γίγνεσθαι πόλεμον (Thuc. i. 139). So Aristophanes, Ach. 535-9, and here. Andocides de Pace, p. 24, running through the military history of Athens, speaks of the first ten years of the Peloponnesian War in the following terms:—*Πάλιν διὰ Μεγαρέας πολεμήσαντες, καὶ τὴν χώραν τμηθῆναι προέμενοι, πολλῶν ἀγαθῶν στερηθέντες, αὐτοὶ τὴν εἰρήνην ἐποιουσάμεθα.* Diodorus Siculus (xii. 39) and Plutarch (Pericles, cap. 29) both treat τὸ Μεγαρικὸν ψήφισμα as the point upon which the issue of peace and war depended; and it is clear, as well from the narrative of Thucy-

dides as from the anecdotes collected by Plutarch, that it required all the authority and all the commanding eloquence of Pericles to restrain the Athenians from yielding the point.

611. πάντας Ἑλληνας δακρῦσαι.] This statement, though not really inconsistent with, yet forms a curious commentary upon, the famous and honourable death-bed boast of Pericles, that no Athenian had, by any act of his, been obliged to put on mourning, οὐδεὶς δι' ἐμὲ μέλαν ἱμάτιον περιεβάλετο.—Plutarch, Pericles, cap. 38.

612. ἤκουσ'.] The Ravenna MS. reads ἄκουσα, *invita*, which is adopted by Bekker, Dindorf, Holden, Bergk, and Meineke; but, on the whole, I prefer ἤκουσε, as preserving more distinctly the connexion between the Megaric enactment and the outbreak of the war.

- TP. ταῦτα τοῖνυν μὰ τὸν Ἀπόλλω ἴγὼ πεπύσμη οὐδενός,
οὐδ' ὅπως αὐτῇ προσήκοι Φειδίας ἡκηκόει. 615
- XO. οὐδ' ἔγωγε, πλήν γε νυνί. ταῦτ' ἄρ' εὐπρόσωπος ἦν,
οὔσα συγγενῆς ἐκείνου. πολλὰ γ' ἡμᾶς λανθάνει.
- EP. κἄτ' ἐπειδὴ ἔγνωσαν ὑμᾶς αἱ πόλεις ὧν ἤρχεθε
ἡγριωμένους ἐπ' ἀλλήλοισι καὶ σεσηρότας, 620
πάντ' ἐμχανῶντ' ἐφ' ὑμῖν, τοὺς φόρους φοβούμεναι,
κἀνέπειθον τῶν Λακῶνων τοὺς μεγίστους χρήμασιν.
οἱ δ' ἄτ' ὄντες αἰσχροκερδεῖς καὶ διειρωνόξενοι
τήνδ' ἀπορρίψαντες αἰσχροῦς τὸν πόλεμον ἀνῆρπασαν
κἄτα τὰκείνων γε κέρδη τοῖς γεωργοῖς ἦν κακά· 625
αἱ γὰρ ἐνθένδ' αὖ τριήρεις ἀντιτιμωρούμεναι
οὐδὲν αἰτίων ἂν ἀνδρῶν τὰς κράδας κατήσθιου.

621. τοὺς φόρους.] It is unnecessary here to trace the steps whereby Athens, from being merely *prima inter pares*, the First City in a Free Confederacy, all the members of which contributed alike to the common treasury kept at Delos for Panhellenic purposes, had developed into a *superior inter inferiores*, a Mistress ruling over subordinate Allies, exacting tribute, *φόρους*, as a due to herself, issuing orders at her pleasure, and enforcing them with jealous severity. That one Hellenic state should reduce others into the condition of tributaries, *ὑποτελεῖς φόρου* (see Thuc. i. 19), was a phenomenon so repugnant to Hellenic sentiments, that Athens was universally regarded by both friends and foes in the light of a Tyrant city (Thuc. i. 122, 124, ii. 63, iii. 37); and the avowed object of the Peloponnesians in entering upon the war was to put an end to what they considered an unnatural usurpation, and to leave every Hellenic city free. So eager were the tributaries to

shake off the yoke, that, shortly before the Peloponnesian War, we read of a whole maritime population giving up their homes and migrating inland, where it was hoped that the arm of Athens could not reach them (Thuc. i. 58). Thucydides does not actually mention that they employed bribes to induce the Spartans to commence the war; but he tells us (i. 58) that the Potidæans, whom he calls *ξυμμάχους φόρου ὑποτελεῖς* of Athens, managed matters so well at Sparta, that they obtained from the highest Lacedæmonians a promise that, if the Athenians touched Potidæa, the Spartan armies should be led into Attica.

623. αἰσχροκερδεῖς καὶ διειρωνόξενοι.] Bergler refers to Eurip. *Androm.* 451, where Andromache, appealing to the candour of the Spartans, asks, "Are ye not αἰσχροκερδεῖς?" The epithet *διειρωνόξενοι* is supposed to allude to the *ξενηλασία* of Sparta. That that harsh institution was keenly resented by the other Hellenic

- TRYG. By Apollo I had never heard these simple facts narrated,
No, nor knew she was so closely to our Phidias related.
- CHOR. No, nor I, till just this moment: that is why she looks so fair.
Goodness me! how many things escape our notice I declare.
- HERM. Then when once the subject cities, over whom ye bare the sway,
Saw you at each other snarling, growling angrier day by day,
To escape the contributions, every willing nerve they strained,
And the chief Laconian leaders by enormous bribes they gained.
These at once for filthy lucre, guest-deluders as they are,
Hustling out this gracious lady, greedily embraced the War.
But from this their own advantage ruin to their farmers came;
For from hence the eager gallies sailing forth with vengeful aim,
Swallowed up the figs of people who were not, perchance, to blame.

states, may perhaps be gathered from the reply dictated by Pericles to the Spartan ultimatum, *Μεγαρέας ἔασομεν ἀγορῆ καὶ λιμέσι χρῆσθαι, ἣν καὶ Λακεδαιμόνιοι ξηνηλασίας μὴ ποιῶσι μήτε ἡμῶν μήτε τῶν ἡμετέρων ξυμμάχων.*—Thuc. i. 144.

624. *ἀνήρπασαν.*] For they refused the offers of Athens to refer all matters in dispute to arbitration, and acted upon the advice of the Corinthians, *μὴ ὀκνεῖν τὸν πόλεμον ἀν' εἰρήνης μεταλαμβάνειν* (Thuc. i. 120). In after years, when the fortunes of war had turned against them, they acknowledged that they had been too precipitate in commencing it (Thuc. vii. 18).

625. *τὰ κείνων.*] That is, of course, *τῶν μεγίστων*, not, as Richter explains it, *τῶν πολεμούντων*. Aristophanes is distinguishing between the leading men and the peasant-farmers of Laconia: the former, he says, gained by the war, for they were bribed to commence it; it ruined the latter, for their lands were ravaged by the Athenian forays. Pericles (Thuc. i. 142)

calls the Peloponnesians in general *ἄνδρες γεωργοί*.

626. *ἀντιτιμωρούμεναι.*] Before the war commenced, Pericles had laid it down as a maxim of policy, *ἦν ἐπὶ τὴν χάραν ἡμῶν περὶ ἴωσιν, ἡμεῖς ἐπὶ τὴν ἐκείνων πλεουσούμεθα.*—Thuc. i. 143. And accordingly it was while the Peloponnesians were yet in Attica on their first invasion, and while the whole city was in an uproar, as Mr. Mitford expresses it, about the devastation of Acharnæ, that the Athenians sent out their first retaliatory fleet to ravage the coasts of Peloponnesus (Thuc. ii. 23). And thenceforward, in every succeeding year, even after the Laconian invasions of Attica had been stopped by the threat of executing the Sphacterian prisoners, the Athenian triremes were constantly darting in upon the unguarded shores of Peloponnesus, revenging not upon the Laconian leaders, but upon the Laconian villagers, "who were not, perchance, to blame," the damage which Attica had sustained from the invading armies.

- ΤΡ. ἐν δίκη μὲν οὖν, ἐπεὶ τοι τὴν κορώνεων γέ μου
ἐξέκοψαν, ἦν ἐγὼ ἴφύτευσα κάξεθρεψάμην.
- ΧΟ. νῆ Δί, ὦ μέλ', ἐνδίκως γε δῆτ', ἐπεὶ κάμου λίθου
ἐμβαλόντες ἐξμέδιμον κυψέλην ἀπώλεσαν. 630
- ΕΡ. κᾶτα δ' ὡς ἐκ τῶν ἀγρῶν ξυνῆλθεν οὐργάτης λεῶς,
τὸν τρόπον πωλούμενος τὸν αὐτὸν οὐκ ἐμάνθανεν,
ἀλλ' ἅτ' ὦν ἄνευ γιγάρτων καὶ φιλῶν τὰς ἰσχάδας
ἔβλεπεν πρὸς τοὺς λέγοντας· οἱ δὲ γιγνώσκοντες εἶδον
τοὺς πένητας ἀσθενοῦντας κάπορουντας ἀλφίτων,
635
τῆνδε μὲν δικροῖς ἐώθουν τὴν θεὸν κεκράγμασιν,
πολλάκις φανείσαν αὐτὴν τῆσδε τῆς χώρας πύθω,
τῶν δὲ συμμάχων ἔσειον τοὺς παχεῖς καὶ πλουσίους,
αἰτίας ἂν προστιθέντες, ὡς φρονοῖ τὰ Βρασίδου. 640
εἰτ' ἂν ἡμεῖς τοῦτον ὥσπερ κυνίδι' ἐσπαράττετε·

629. ἐξέκοψαν.] How bitterly the Athenians resented the cutting down of their vines and fig-trees, and the devastation of their country-homes, may be seen as well in the impressive language of Thucydides (ii. 21) as from numberless passages in the extant plays of Aristophanes. "Peace!" say the choleric Acharnians, in indignation (Ach. 183), "*what! when they have cut down our vines!*" "I too hate the Lacedæmonians with all my heart," says Dicæopolis, *κάμοι γὰρ ἔστιν ἀμπέλια κεκομμένα*. Andocides (see note on 609 supr.) speaks of this devastation as the most noteworthy event of the Archidamian War. It was, in truth, the common practice in Greek warfare; but the existing generation of Athenians had never drunk the bitter cup before, and they, of all the Hellenic peoples, were most wedded to a country life. The Mosaic Law forbade the practice (Deut. xx. 19);

and so, as among Hellenic combatants, did Plato in his Republic, v. 471.

633. τὸν τρόπον πωλούμενος κ.τ.λ.] This phrase has been universally, and, I think, very strangely, misinterpreted. Nothing can be clearer than its meaning. Aristophanes has just shown that the Laconian farmers had been sold by their leaders, and now he adds, that the Attic farmers, when they came flocking in from all the villages to Athens, did not observe (for I think that *ἐμάνθανεν* is better than the other reading *ἐλάνθανεν*) that they too were being sold by theirs, in just the same way, *i. e.* "eodem modo quo Lacones." Yet Bergler and Brunck translate it, "eodem modo quo urbani;" Bothe, "eodem modo ut antea eum ipsi in agris degerent;" and others, otherwise. With the phrase itself Bergler aptly compares Acharnians, 370-4. The word *ισχάδας* in the next line seems to refer to the donatives

- NYG. Very justly, very justly! richly had they earned the blow,
Lopping down the dusky fig-tree I had loved and nurtured so.
- MOR. Very justly, very justly! since my great capacious bin,
Ugh! the rascals came across it, took a stone, and stove it in.
- ERM. Then your labouring population, flocking in from vale and plain,
Never dreamed that, like the others, they themselves were sold for gain;
But as having lost their grape-stones, and desiring figs to get,
Every one his rapt attention on the public speakers set;
These beheld you poor and famished, lacking all your home supplies,
Straight they pitchforked out the Goddess, scouting her with yells and cries,
Whensoe'er (for much she loved you) back she turned with wistful eyes.
Then with suits they vexed and harassed your substantial rich allies,
Whispering in your ear, "*The fellow leans to Brasidas*," and you
Like a pack of hounds in chorus on the quivering victim flew.

which the orators obtained for the hungry populace.

637. *δικροῖς ἐώθουν.*] These words are to be taken together as constituting one idea, *they pitchforked her out with yells*; not as Fritzsche on Thesm. 1011 says, *clumoribus tanquam furcis*, which would be a strange comparison. The phrase is a common one; and Florent Chretien and Bergler have already cited the *δικράνοις ἐξεώθει* of Lucian's Timon; the *furcillis ejiciunt* of Catullus; and the *Naturam expelles furcâ* of Horace. *Ἀυτὴν* in the succeeding line means "of herself, of her own accord."

640. *τὰ Βρασιδου.*] Thucydides pic-

tures, in very forcible language, the prodigious agitation and sympathy which the operations of Brasidas on the N.W. coast of the Ægean excited amongst the Athenian tributaries. All were on the alert, each wishing to be the first to revolt (iv. 108). And Athens, though vigilant and energetic as ever, was yet full of alarm and suspicion, not knowing on whom to depend. That an ally was "leaning to Brasidas" was an intimation requiring, and sure to receive, immediate attention. In Wasps, 473, the foiled and irritated dicasts, passing in their wrath from the trochaic to the abrupt gasping cretic metre, at once charge their opponent with Brasidean sympathies:

σοὶ λόγους, ὦ μισόδημε καὶ μοναρχίας ἐραστὰ,
καὶ ξυνὸν Βρασιδα, καὶ φορῶν κράσπεδα
στεμμάτων, τὴν θ' ὑπήνην ἄκουρον τρέφων;

Words with THEE, thou people-hater! and with Brasidas, thou traitor,
Hand and glove! You who dare Woolly fringed Clothes to wear,
Yes and show Beard and hair, Left to grow, Everywhere!

ἡ πόλις γὰρ ὠχρίωσα κὰν φόβῳ καθημένη
 ἄττα διαβάλοι τις αὐτῇ, ταῦτ' ἂν ἦδιστ' ἦσθιεν.
 οἱ δὲ τὰς πληγὰς ὀρώντες ἄς ἐτύπτονθ', οἱ ξένοι
 χρυσίῳ τῶν ταῦτα ποιούντων ἐβύνουν τὸ στόμα,
 ὥστ' ἐκείνους μὲν ποιῆσαι πλουσίους, ἡ δ' Ἑλλάς ἂν
 ἐξερημωθείσ' ἂν ὑμᾶς ἔλαθε. ταῦτα δ' ἦν ὁ δρῶν
 βυρσοπώλης. **ΤΡ.** παῦε παῦ', ὦ δέσποθ' Ἑρμῆ, μὴ λέγε,
 ἀλλ' ἔα τὸν ἄνδρ' ἐκείνον, οὐπερ ἔστ', εἶναι κάτω.
 οὐ γὰρ ἡμέτερος ἔτ' ἔστ' ἐκείνος ἀνὴρ, ἀλλὰ σός.

645

ἄττ' ἂν οὖν λέγῃς ἐκείνον,
 κεῖ πανούργος ἦν, ὄτ' ἔζη,
 καὶ λάλος καὶ συκοφάντης
 καὶ κύκηθρον καὶ τάρακτρον,
 ταῦθ' ἀπαξάπαντα νυκτὶ
 τοὺς σεαυτοῦ λοιδορεῖς.

650

655

ἀλλ' ὅ τι σιωπᾶς, ὦ πότνια, κάτειπέ μοι.

ΕΡ. ἀλλ' οὐκ ἂν εἴποι πρὸς γε τοὺς θεωμένους·
 ὀργὴν γὰρ αὐτοῖς ὦν ἔπαθε πολλὴν ἔχει.

ΤΡ. ἡ δ' ἀλλὰ πρὸς σέ μικρὸν εἰπάτω μόνον.

660

ΕΡ. εἴφ' ὅ τι νοεῖς αὐτοῖσι πρὸς ἔμ', ὦ φιλτάτη.
 ἴθ' ὦ γυναικῶν μισσοπορπακιστάτη.

εἶεν, ἀκούω. ταῦτ' ἐπικαλεῖς ; μανθάνω.

ἀκούσαθ' ὑμεῖς ὦν ἔνεκα μομφὴν ἔχει.

ἐλθοῦσά φησιν αὐτομάτη μετὰ τὰν Πύλω

665

σπονδῶν φέρουσα τῇ πόλει κίστην πλέαν
 ἀποχειροτονηθῆναι τρὶς ἐν τῆκελησίᾳ.

ΤΡ. ἡμάρτομεν ταῦτ'· ἀλλὰ συγγνώμην ἔχε·
 ὁ νοὺς γὰρ ἡμῶν ἦν τότε ἐν τοῖς σκύτεσιν.

643. διαβάλοι.] ἀντὶ τοῦ εἰπεῖν παρα-
 βάλοι, ὡς ἐπὶ τροφῆς, διαβάλοι εἶπε διὰ
 τοὺς διαβάλλοντας.—Scholiast.

650. σός.] In his well-known character
 of χθόνιος and conductor of departed spirits

to the realms below. The words μὴ λέγε
 refer rather to what Hermes is about to
 say, than to what he has already said.
 But, as the Scholiast remarks, Trygæus,
 under pretence of forbidding Hermes to

Yea, the City, sick and pallid, shivering with disease and fright,
 Any calumny they cast her, ate with ravenous appetite.
 Till at last your friends perceiving whence their heavy wounds arose,
 Stopped with gold the mouths of speakers who were such disastrous foes.
 Thus the scoundrels throve and prospered : whilst distracted Hellas came
 Unobserved to wrack and ruin : but the fellow most to blame
 Was a tanner. TRYG. Softly, softly, Hermes master, say not so ;
 Let the man remain in silence, wheresoe'er he is, below ;
 For the man is ours no longer : he is all your own, you know ;

Therefore whatsoe'er you call him,
 Knave and slave while yet amongst us,
 Wrangler, jangler, false accuser,
 Troubler, muddler, all-confuser
 You will all these names be calling
 One who now is yours alone.

(*To Peace.*)

But tell me, lady, why you stand so mute ?

HERM. Oh, she won't speak one word before this audience :
 No, no ; they've wronged her far too much for that.

TRYG. Then won't she whisper, all alone, to you ?

HERM. Will you, my dearest, speak your thoughts to me ?
 Come, of all ladies most shield-handle-hating.

(*Affects to listen.*)

Yes, good ; that's their offence : I understand.
 Listen, spectators, why she blames you so.
 She says that after that affair in Pylus
 She came, unbidden, with a chest of treaties,
 And thrice you blackballed her in full assembly.

TRYG. We erred in that ; but, lady, pardon us,
 For then our wits were swaddled up in skins.

revile the dead, takes the opportunity of
 doing it himself to his heart's content.

669. *σκύτεον*.] This word involves a
 two-fold allusion : first, to the tanning

- EP. ἴθι νῦν, ἄκουσον οἶον ἄρτι μ' ἤρετο
 ὅστις κακόνους αὐτῇ μάλιστ' ἦν ἐνθάδε,
 χῶστίς φίλος κᾶσπευδεν εἶναι μὴ μάχας.
- TP. εὐνούστατος μὲν ἦν μακρῷ Κλεώνυμος.
- EP. ποῖός τις οὖν εἶναι δοκεῖ τὰ πολεμικὰ
 ὁ Κλεώνυμος ; TP. ψυχὴν γ' ἄριστος, πλὴν γ' ὅτι
 οὐκ ἦν ἄρ', οὐπὲρ φησιν εἶναι, τοῦ πατρός.
 εἰ γάρ ποτ' ἐξέλθοι στρατιώτης, εὐθέως
 ἀποβολιμαῖος τῶν ὅπλων ἐγίγμετο.
- EP. ἔτι νῦν ἄκουσον οἶον ἄρτι μ' ἤρετο
 ὅστις κρατεῖ νῦν τοῦ λίθου τοῦ 'ν τῇ πυκνί.
- TP. Ὑπέρβολος νῦν τοῦτ' ἔχει τὸ χωρίον.
 αὐτῆ, τί ποιεῖς ; τὴν κεφαλὴν ποῖ περιάγεις ;
- EP. ἀποστρέφεται τὸν δῆμον ἀχθεσθεῖς' ὅτι
 αὐτῷ πονηρὸν προστάτην ἐπεγράψατο.
- TP. ἀλλ' οὐκέτ' αὐτῷ χρησόμεθ' οὐδὲν, ἀλλὰ νῦν
 ἀπορῶν ὁ δῆμος ἐπιτρόπου καὶ γυμνὸς ὦν
 τοῦτον τέως τὸν ἄνδρα περιεζώσατο.
- EP. πῶς οὖν ξυνοίσει ταῦτ', ἐρωτᾶ, τῇ πόλει ;
- TP. εὐβουλότεροι γενησόμεθα. EP. τρόπῳ τίνι ;

trade of Cleon ; and secondly, to the shields, *scuta*, which were made of hides. On the proposals for peace which were offered by Sparta, μετὰ τὰν Πύλφ, see note on 212 supr. : that Cleon was mainly instrumental in obtaining their rejection, we are told in Thuc. iv. 21 ; Knights, 795, etc. And see note on 261 supra.

678. ἀποβολιμαῖος.] παρὰ τὸ ἀποβαλεῖν τὰ ὅπλα, as the Scholiast says (see note on 446 supr.), with a play on the word ὑποβολιμαῖος, a supposititious child. See Plato Republic, vii. 537 E, ὑποβολιμαῖος—οὐ τούτων ἐστὶ τῶν φασκόντων γονέων.

680. λίθου τοῦ 'ν τῇ πυκνί.] The Pnyx

is admirably described by Wordsworth (Athens and Attica, chap. x.) from personal observation. The limestone rock, upon which Athens stands, is constantly protruding through its meagre superstratum of soil, like the bones of an emaciated body (to use the simile of Plato, Critias, 111 B), through its torn and shrivelled skin. Athenian ingenuity adapted this geological formation to architectural purposes, and everywhere the living rock is itself hewn into theatres, seats, steps, walls, cisterns, and the like. The Pnyx may be roughly described as a semicircular area, along the chord of which

- HERM. Well then, attend to what she asks me now.
Who in your city loves her least? and who
Loves her the best and shrinks from fighting most?
- TRYG. Cleonymus, I think, by far the most.
- HERM. What sort of man is this Cleonymus
In military matters? TRYG. Excellent:
Only he's not his so-called father's son;
For if he goes to battle, in a trice
He proves himself a castaway - of shields.
- HERM. Still further listen what she asks me now.
Who is it now that sways the assembly stone?
- TRYG. Hyperbolus at present holds the place.
But how now, Mistress? Why avert your eyes?
- HERM. She turns away in anger from the people,
For taking to itself so vile a leader.
- TRYG. He's a mere makeshift: we'll not use him now.
'Twas that the people, bare and stripped of leaders,
Just caught him up to gird itself withal.
- HERM. She asks how this can benefit the state.
- TRYG. 'Twill make our counsels brighter. HERM. Will it? how?

ran a projecting ridge of this solid rock. In the centre of the ridge (and therefore nearly where the centre of the circle would be), there juts out a prominent piece of rock, 10 or 12 feet high, which is hewn into the pulpit or rostra from which the Athenian orators addressed the assembly in the area before them. This was the famous Bema or Pnyx-stone. The Pnyx derived its name either from the crowds which thronged together there, ἀπὸ τοῦ πυκνοῦσθαι τοὺς ἀνδρας ἐν τῇ ἐκκλησίᾳ, or from the closely-packed stones which propped up a sloping part of the arc, so as to keep it from lapsing down into the

valley of the Agora beneath it, παρὰ τῆν τῶν λίθων πυκνότητα. See also Schömann's Assemblies, Book I. chap. iii. Taking the Bema as the centre, the radius of the circle varied from 60 to 80 yards.

681. Ὑπέροβλος.] The character of Hyperbolus the lamp-maker, the demagogue who succeeded Cleon in the favour of the Athenian people, is pithily and expressively described by his contemporaries Aristophanes and Thucydides. The former styles him here ποιητὸν προστάτην, and in Knights, 1304, μοχθηρὸν ἄνδρα, while Thucydides (viii. 73) merely notices him as a μοχθηρὸν ἄνθρωπον.

- ΤΡ.** ὅτι τυγχάνει λυχροποῖδός ὤν. πρὸ τοῦ μὲν οἶν
 ἐψηλαφῶμεν ἐν σκότῳ τὰ πράγματα,
 νυκτὶ δ' ἅπαντα πρὸς λύχρον βουλευσομεν.
- ΕΡ.** ὦ ὦ,
 οἰά μ' ἐκέλευσεν ἀναπυθέσθαι σου. **ΤΡ.** τὰ τί;
- ΕΡ.** πάμπολλα, καὶ τὰρχαῖ' ἃ κατέλιπεν τότε.
 πρῶτον δ' ὅ τι πράττει Σοφοκλέης ἀνήρετο.
- ΤΡ.** εὐδαιμονεῖ· πάσχει δὲ θαυμαστόν. **ΕΡ.** τὸ τί;
- ΤΡ.** ἐκ τοῦ Σοφοκλέους γίγνεται Σιμωνίδης.
- ΕΡ.** Σιμωνίδης; πῶς; **ΤΡ.** ὅτι γέρων ὦν καὶ σαπρὸς
 κέρδους ἕκατι κἂν ἐπὶ ῥίπῳς πλέοι.
- ΕΡ.** τί δαί; Κρατῖνος ὁ σοφὸς ἔστιν; **ΤΡ.** ἀπέθανεν,
 ὅθ' οἱ Δάκωνες ἐνέβαλον. **ΕΡ.** τί παθὼν; **ΤΡ.** ὅ τι;
 ὠρακιάσας· οὐ γὰρ ἐξηνέσχετο
 ἰδὼν πίθον καταγνύμενον οἴνου πλέων.
 χᾶτερα πῶς' ἄττ' οἶει γεγενῆσθ' ἐν τῇ πόλει;

697. Σιμωνίδης.] Simonides was, as the Scholiast observes, the first poet who wrote for hire, and many tales are current about the mercenary spirit in which he practised the "joyous Art." But nowhere else, I believe, is a charge of this kind brought against Sophocles; the Scholiasts are utterly at a loss to account for it; and it seems so inconsistent with all that we know of his character; with that fondness for pleasure and social enjoyments, to which he gave free rein, even ἐπὶ δυσμαῖς τοῦ βίου, in the very evening of his life, and about which Athenæus (Book xiii.) collects so many scandalous anecdotes; with that easy and accommodating disposition—εὐκολία—which distinguished him his whole life through, and which Aristophanes supposed him to have carried into his grave (Frogs, 82); and even with the dubious tradition which the writer of his life records about the domestic troubles of

his old age; that I cannot help suspecting that these lines are intended to be not a personal satire upon his actual character, but an allusion to something with which we are unacquainted, to some passing incident in the poet's life, or to some expression in his plays. The Scholiast refers to a proverb, Θεοῦ θέλωντος κἂν ἐπὶ ῥίπῳς πλέοις, *With God to aid, you might put to sea upon a hurdle.*

700. Κρατῖνος.] This is but a continuation of the old joke about the convivial habits of Cratinus. In Knights, 526-536, Aristophanes, affecting to consider him in his dotage, declared it a shame that he should be left to wander about like a drunken piper, he who, for his past services, was worthy (not *δειπνεῖν*, as others, but) *πίνειν* in the Prytaneum. But in the following year the jovial old Poet turned the laugh against his rival by his celebrated Play of the Flagon, Πυτύνη, which

- TRYG. Because he deals in lamps : before he came
We all were groping in the dark, but now
His lamps may give our council-board some light.
- HERM. Oh ! oh !
What things she wants to know ! TRYG. What sort of things ?
- HERM. All the old things existing when she left.
And first, she asks if Sophocles be well.
- TRYG. He's well, but strangely metamorphosed. HERM. How ?
- TRYG. He's now Simonides, not Sophocles.
- HERM. What do you mean ? TRYG. He's grown so old and sordid,
He'd put to sea upon a sieve for money.
- HERM. Lives the old wit Cratinus ? TRYG. No ; he perished
When the Laconians made their raid. HERM. How so ?
- TRYG. Swooned dead away : he could not bear to see
A jolly butt of wine all smashed and wasted.
Much, much beside we've suffered ; wherefore, lady,

carried off the prize from the *Kónvos* of Ameipsias, and the *Clouds* of Aristophanes. In this Play he represented the Flagon as the mistress who had seduced him from his first and lawful love, the Comic Muse ; and it was here, in all probability, that he gave utterance to the sentiment recorded by Horace (Ep. I. xix. 1) condemnatory of the effusions of water-drinkers, ὕδωρ δὲ πίνων οὐδὲν ἂν τέκοι σοφόν. See Müller's *Literature*, xxix. 1 ; Meineke's *Hist. Crit.* i. 43 seq. The author of the *Treatise on Longevity* (Macrobii, in *Lucian's Works*), sec. 25, says that Cratinus lived to the age of 97, and that he composed the Flagon πρὸς τῷ τέλει τοῦ βίου, dying not long afterwards, μετ' οὐ πολὺ ἐτέλεύτα. The Scholiast on *Birds*, 521, makes him survive that Play many years, and, although the Scholiast is of no authority in a matter of this sort, yet I doubt if it is

right to look upon the lines before us as a *conclusive* proof that Cratinus was now dead. At all events there had been no Laconian invasion, to which his death could even in joke be referred, since the date of the Flagon, nor, indeed, for several years earlier, the Spartans having been deterred from sending an army into Attica by the threat that, if they did so, the Sphacterian prisoners should be put to death. It *may* be, therefore, that Aristophanes is merely alluding in jest to the old invasions (τάρχαία, as he says *supr.* 694), intending, as he before celebrated prematurely the dotage, so now to celebrate prematurely the obsequies, of his merry old rival. The humour of the passage would certainly not be lessened by the circumstance that Cratinus was still alive, perhaps sitting in the theatre, possibly a rival exhibitor at this very contest.

ὥστ' οὐδέποτ', ὦ δέσποινα, ἀφησόμεσθά σου.

705

EP. ἴθι νυν, ἐπὶ τούτοις τὴν Ὀπώραν λάμβανε
γυναῖκα σαυτῷ τήνδε· κἄτ' ἐν τοῖς ἀγροῖς
ταύτῃ ξυνοικῶν ἐκποιοῦ σαυτῷ βότρυσ.

TP. ὦ φιλτάτῃ, δεῦρ' ἔλθε καὶ δός μοι κύσαι.
ἄρ' ἂν βλαβῆναι διὰ χρόνου τί σοι δοκῶ,
ὦ δέσποθ' Ἑρμῆ, τῆς Ὀπώρας κατελάσας;

710

EP. οὐκ, εἴ γε κυκεῶν ἐπιπλοῖς βληχωνίαν.
ἀλλ' ὡς τάχιστα τήνδε τὴν Θεωρίαν
ἀπάγαγε τῇ βουλῇ λαβῶν, ἥσπερ ποτ' ἦν.

TP. ὦ μακαρία βουλή σὺ τῆς Θεωρίας,
ὅσον ροφήσεις ζωμὸν ἡμερῶν τριῶν,
ὅσας δὲ κατέδει χόλικας ἐφθὰς καὶ κρέα.
ἀλλ', ὦ φίλ' Ἑρμῆ, χαίρει πολλά. EP. καὶ σύ γε,
ὄνθρωπε, χαίρων ἄπιθι καὶ μέμνησό μου.

715

TP. ὦ κἀνθαρ', οἴκαδ' οἴκαδ' ἀποπετώμεθα.

720

EP. οὐκ ἐνθάδ', ὦ τᾶν, ἔστι. TP. ποῖ γὰρ οἴχεται;

EP. ὑφ' ἄρματ' ἔλθων Ζηνὸς ἀστραπηφορεῖ.

TP. πόθεν οὖν ὁ τλήμων ἐνθάδ' ἔξει σιτία;

EP. τὴν τοῦ Γανυμήδους ἀμβροσίαν σιτήσεται.

TP. πῶς δῆτ' ἐγὼ καταβήσομαι; EP. θάρρει, καλῶς·
τηδὲ παρ' αὐτὴν τὴν θεόν. TP. δεῦρ', ὦ κόραι,
ἔπεσθον ἅμ' ἐμοὶ θάττον, ὡς πολλοὶ πάνυ
ποθοῦντες ὑμᾶς ἀναμένουσ' ἐστυκότες.

725

XO. ἀλλ' ἴθι χαίρων ἡμεῖς δὲ τέως τάδε τὰ σκεῖη παραδόντες

708. βότρυσ.] οὐκ εἶπε τοὺς παῖδας, ἀλλὰ τοὺς βότρυσ διὰ τὴν Ὀπώραν.—Scho-liast. Τρυγαῖος the vintner is to marry Ὀπώραν the vintage. Θεωρία is to be given over to the Council, ἡ γὰρ βουλή, says the Scholiast, τὰς Θεωρίας ἐξέπεμπε.

722. ὑφ' ἄρματ'.] Returning to the subject of the beetle, Aristophanes recurs also to the Bellerophon of Euripides. This,

again, is a line from that Play. The Scholiast explains ἀμβροσίαν by τὴν κόπρον, ὅτι οὗτος μόνος θνητὸς ἐν Θεοῖς.

726. τηδί.] Hermes points to the concealed staircase, whereby Peace and her handmaids had ascended, and close to the summit of which the image of Peace was stationed. See notes on 173 and 520 supra.

We'll never never let you go again.

HERM. Then on these terms I'll give you Harvesthome
To be your bride and partner in your fields.
Take her to wife, and propagate young vines.

TRYG. O Harvesthome! come here and let me kiss you.
But, Hermes, won't it hurt me if I make
Too free with fruits of Harvesthome at first?

HERM. Not if you add a dose of penny-royal.
But, since you're going, please to take Mayfair
Back to the Council, whose of old she was.

TRYG. O happy Council to possess Mayfair!
O what a three-days' carnival you'll have!
What soup! what tripe! what delicate tender meat!
But fare thee well, dear Hermes. HERM. And do you
Farewell, dear mortal, and remember me.

TRYG. Home, home, my beetle! let us now fly home.

HERM. Your beetle's gone, my friend. TRYG. Why, where's he gone to?

HERM. Yoked to the car of Zeus, he bears the thunder.

TRYG. What will he get to eat, poor creature, there?

HERM. Why, Ganymede's ambrosia, to be sure.

TRYG. And how shall I get down? HERM. O well enough.
There, by the side of Peace. TRYG. Now girls, now girls,
Keep close to me: our youngsters I well know
Are sore all over for the love of you.

Yes, go, and good fortune escort you, my friend; meanwhile the machines and the wraps

729. ἀλλ' ἴθι χαίρων.] Whilst the scenes are being shifted back, so as again to represent the house of Trygæus, the Chorus, handing over to the theatrical attendants the implements employed in the recovery of Peace, advance towards the audience, and deliver the PARABASIS. Παράβασιν ἐκάλουν ἀπὸ τοῦ παραβαίνειν τὸν χορὸν ἀπὸ τῆς νενομισμένης στάσεως εἰς τὴν

καταντικρὺ τοῦ θεάτρου ὄψιν.—Scholiast. The Parabasis before us consists of the Commation, or introductory verses, 729-733; the Parabasis proper, 734-764; the Pnigos or Macron, 765-774; the Strophe, 775-796, and Antistrophe, 797-817. The Epirrhema, or system of sixteen trochaic tetrameters, which should have followed the Strophe, and the Antepirrhema, or

τοῖς ἀκολούθοις δῶμεν σῶζειν, ὡς εἰώθασι μάλιστα 730
 περὶ τὰς σκηναὶς πλείστοι κλέπται κυπτάζειν καὶ κακοποιεῖν.
 ἀλλὰ φυλάττετε ταύτ' ἀνδρείως· ἡμεῖς δ' αὖ τοῖσι θεαταῖς,
 ἦν ἔχομεν ὁδόν, λόγον εἶπωμεν, χῶπόσα νοὺς αὐτὸς ἔχει γε.
 Χρῆν μὲν τύπτειν τοὺς ῥαβδούχους, εἴ τις κωμωδοποιητῆς
 αὐτὸν ἐπῆνει πρὸς τὸ θέατρον παραβὰς ἐν τοῖς ἀναπάλοις. 735
 εἰ δ' οὖν εἰκὸς τινα τιμῆσαι, θύγατερ Διὸς, ὅστις ἄριστος
 κωμωδοδιδάσκαλος ἀνθρώπων καὶ κλεινότατος γεγένηται,
 ἄξιός ἐίναι φησ' εὐλογίας μεγάλης ὁ διδάσκαλος ἡμῶν.
 πρῶτον μὲν γὰρ τοὺς ἀντιπάλους μόνος ἀνθρώπων κατέπαυσεν
 εἰς τὰ ῥάκια σκώπτοντας ἀεὶ καὶ τοῖς φθειρσὶν πολεμοῦντας· 740
 τοὺς θ' Ἡρακλέας τοὺς μάττοντας, καὶ τοὺς πεινῶντας ἐκείνους,
 τοὺς φεύγοντας κάξαπατῶντας καὶ τυπτομένους ἐπίτηδες,
 ἐξήλασ' ἀτιμώσας πρῶτος, καὶ τοὺς δούλους παρέλυσεν,
 οὓς ἐξῆγον κλάοντας ἀεὶ, καὶ τούτους οὔνεκα τουδί,
 ἵν' ὁ σύνδουλος σκώψας αὐτοῦ τὰς πληγὰς, εἶπ' ἀνέροιτο, 745
 ὦ κακὸδαιμον, τί τὸ δέρμ' ἔπαθες; μὴν ὑστριχὶς εἰσέβαλέν σοι
 εἰς τὰς πλευρὰς πολλῆ στρατιᾷ κάδενδροτόμησε τὸ νῶτον;
 τοιαύτ' ἀφελὼν κακὰ καὶ φόρτον καὶ βωμολοχεύματ' ἀγεννή,
 ἐποίησε τέχνην μεγάλην ἡμῖν ἀπύργωσ' οἰκοδομήσας
 ἔπεσιν μεγάλοις καὶ διανοαῖς καὶ σκώμμασιν οὐκ ἄγοραίοις. 750
 οὐκ ἰδιώτας ἀνθρωπίσκους κωμῶδῶν οὐδὲ γυναικάς,

similar system, which should have followed the Antistrophe, are both omitted here; but they are supplied, together with a fresh strophe and antistrophe, inf. 1127-1190.

733. ἦν ἔχομεν.] Except that I have ventured to substitute χῶπόσα for χῶσα τε ("qua scribere non poterat Atticus."—

ἦν ἔ | χομεν δ | δὸν λό | γων εἰ | πομεν, | ὄσα τε | νοὺς ἔ | χει,

and suggest that Aristophanes may be here adopting the doggerel trochaics of some contemporary poet. But he would scarcely have adopted this method of

Porson Suppl. Præf. in Hec.), this is the reading adopted by Brunck from one of the Parisian MSS. It is so feeble and meaningless that most modern editors have, by combining the readings of the Ravenna and Venetian MSS., introduced the halting verse—

satire in the opening lines of a Parabasis. As the verse stands, its meaning, if it has any, must, I suppose, be "Let us after our accustomed fashion, address our speech to

give to our faithful attendants to guard, for a number of dissolute chaps
 are to be lurking about on the stage, to pilfer and plunder and steal :
 take them and watch them and keep them with care, while we to the audience reveal

The mind of our Play, and whatever we may

By our excellent genius be prompted to say.

ERE proper and right for the Ushers to smite, if ever a bard, we confess,
 to fill with the praise of himself and his Plays this old anapæstic address.
 If ever, O daughter of Zeus, it were fit with honour and praise to adorn
 chorus-Instructor, the ablest of men, the noblest that ever was born,
 Poet is free to acknowledge that he is deserving of high commendation :
 as he that advancing, unaided, alone, compelled the immediate cessation
 of jokes which his rivals were cutting at rags, and the battles they waged with the lice.
 as he that indignantly swept from the stage the paltry ignoble device
 Heracles needy and seedy and greedy, a vagabond sturdy and stout,
 baking his bread, now swindling instead, now beaten and battered about.
 the freedom he gave to the lachrymose slave who was wont with a howl to rush in,
 all for the sake of a joke which they make on the wounds that disfigure his skin :
 "y, how now, my poor knave?" so they bawl to the slave, "*has the whipcord invaded your back,
 mading havoc around, hacking trees to the ground, with a savage resistless attack?*"
 the vulgar contemptible lumber at once he bade from the drama depart,
 then, like an edifice stately and grand, he raised and ennobled the Art.
 his thoughts and high language he brought on the stage, a genius exalted and rare,
 stooped with a scurrilous jest to assail some small-man-and-woman affair.

the audience, and add whatever our intel-
 lect itself may suggest."

734. *ῥαβδούχους.*] These were officers
 whose duty it was to enforce order and
 regularity at public spectacles. Thus,
 when Lichas stepped into the lists at
 Olympia, and crowned his victorious cha-
 rioteer, *ὑπὸ τῶν ῥαβδούχων πηγάς ἔλαβεν.*
 —Thuc. v. 50.

736. *θύγατερ Διός.*] This is rightly
 referred by Florent Chretien to Athenè,

for it is clearly she who was addressed in
 the elegy of Simonides, mentioned in the
 Scholiast, from which this line is bor-
 rowed.

739. *τοὺς ἀντιπάλους.*] The Scholiast
 says that the ensuing criticisms are speci-
 ally directed against Eupolis, Cratinus,
 and others. But they must not be re-
 stricted to individual cases. A gluttonous
 Heracles was the stock joke of the comic
 poets (see Athenæus x. 1); and both in the

ἄλλ' Ἡρακλέους ὀργὴν τι' ἔχων τοῖσι μεγίστοις ἐπεχείρει,
 διαβὰς βυρσῶν ὄσμᾶς δεινὰς κάπειλᾶς βορβοροθύμους.
 καὶ πρῶτον μὲν μάχομαι πάντων αὐτῷ τῷ καρχαρόδοντι,
 οὐ δεινότεται μὲν ἀπ' ὀφθαλμῶν Κύννης ἀκτίνες ἔλαμπον, 755
 ἑκατὸν δὲ κύκλῳ κεφαλαὶ κολάκων οἰμωξομένων ἐλιχμῶντο
 περὶ τὴν κεφαλὴν, φωνὴν δ' εἶχεν χαράδρας ὄλεθρον τετοκυίας,
 φώκης δ' ὄσμην, Λαμίας ὄρχεις ἀπλύτους, πρᾶκτὸν δὲ καμίνου.
 τοιοῦτον ἰδὼν τέρας οὐ κατέδεισ', ἀλλ' ὑπὲρ ὑμῶν πολεμίζων
 ἀντεῖχον αἰεὶ καὶ τῶν ἄλλων νήσων. ὦν εἵνεκα νυκτὶ 760
 ἀποδοῦναί μοι τὴν χάριν ὑμᾶς εἰκὸς καὶ μνήμονας εἶναι.
 καὶ γὰρ πρότερον πράξας κατὰ νοῦν οὐχὶ παλαιστρας περινοστῶν
 παῖδας ἐπέειρων, ἀλλ' ἀράμενος τὴν σκευὴν εὐθὺς ἐχώρουν,
 παῦρ' ἀνιάσας, πόλλ' εὐφράνας, πάντα παρασχῶν τὰ δέοντα.

Birds and in the Frogs, Aristophanes himself introduces the character. But his Heracles plays quite a subordinate part, and is not—as he suggests was the case in other comedies—the staple commodity of the Play.

752. τοῖσι μεγίστοις.] The following description of Cleon is repeated, with but slight variation, from the Parabasis of the Wasps, 1030-1037.

754. καρχαρόδοντι.] The epithet refers to the sharp, irregular, serrated teeth with which carnivora tear their food, as contrasted with the even, regular, flat surfaces which render the teeth of other animals more adapted for grinding. Aristotle (Hist. Animal. ii. 3) defines καρχαρόδοντα to be ὅσα ἐπαλλάττει τοὺς δόντας τοὺς ὀξεῖς. Lycophron, in his obscure enigmatic style, speaks of Heracles as one *ὃν γνάθοις ποτε Τρίτωνος ἠμάλαψε κάρχαρος κύων* (Cass. 34) where Tzetzes observes, *Κάρχαρος, ὁ κεχα-*

ραγμένους ἔχων τοὺς δόντας ἦτοι κεχηρότας, and Canter adds, “Canes et pisces omnes carnivori asperos et serratos, non continuos, habent dentes.” Homer and Hesiod frequently apply this epithet to dogs, and Theocritus (xxiv. 85) applies it to the wolf. The genus to which the terrible white shark belongs is called by naturalists *Carcharodon*, from the notched three-edged teeth which distinguish it. Aristophanes had already (Knights, 1017) called Cleon, or rather made him call himself, a *κύνα καρχαρόδοντα*; and in line 765 of the same play, he had already associated Cleon's name with that of Cynda, who was a shameless Athenian prostitute.

756. ἑκατόν.] Mr. Paley (at Hesiod's Theogony, 825) suggests that Aristophanes is here deriving his imagery from the description there given of Typhæus; a similar suggestion had previously been made by Mr. Mitchell at Wasps, 1033.

he at the mightiest quarry of all with the soul of a Heracles flew,
 he braved the vile scent of the tan-pit, and went through foul-mouthed revilings for you.
 I at the outset came down in the lists with the jagged-fanged monster to fight,
 these eyeballs were lurid and glaring with flames of Cynna's detestable light ;
 around his forehead the thin forked tongues of a hundred sycophants quiver,
 his smell was the smell of a seal, and his voice was a brawling tempestuous River,
 his hinder parts like a furnace appeared, and a goblin's uncleanable liver.
 I recked not the least for the look of the beast ; I never desponded or quailed,
 I fought for the safety of you and the Isles ; I gallantly fought and prevailed.
 I therefore should heed and remember the deed, and afford me my guerdon to-day,
 I never went off to make love to the boys in the schools of athletic display
 before when I gained the theatrical prize : but I packed up my traps and departed,
 my success caused you great joy and but little annoy, and mightily pleased the true-hearted.

758. Λαμίας.] The mythological history of Lamia is given by the Scholiast, who represents her as a Libyan princess, beloved of Zeus. Hera, discovering the intrigue, deprived her of all her offspring as soon as they were born, and the childless mother, roaming about in mad despair, endeavoured to indemnify herself for her

bereavement by stealing the children of others ; διὰ τοῦτο, says the Scholiast, καὶ τὰς τίτθας ἐκφοβούσας τὰ βρέφη καλεῖν ἐπ' αὐτοῖς τὴν Λαμίαν. He adds, εἰδωλοποιεῖ τινὰς ὄρχεις Λαμίας· θῆλυ γάρ. And with reference to φώκης ὄσμη, he cites Hom. Od. iv. 442—

Φωκίαν ἄλιοτρεφέν ὀλοώτατος ὀδμή.

760. τῶν ἄλλων νήσων.] There is no special allusion here, as Dindorf suggests, to Ægina : by "the other islands," Aristophanes merely means the Athenian Empire. "Ἄλλων is of course used in that redundant way, which Elmsley, ad Cœd. Tyr. 7, illustrates by citing this passage

and Plato's Gorgias (473 c), ὑπὸ τῶν πολιτῶν καὶ τῶν ἄλλων ξένων.

763. παίδας ἐπείρων.] This imputation, too, the Scholiast would fasten upon Eunuch. With the succeeding line compare the opening of the Prologue to the Eunuch of Terence :

Si quisquam est qui placere se student bonis
 Quam plurimis, et minime multos lædere,
 In his poeta hic nomen profitetur suum.

The Prologue, both on the Roman and on the English stage, discharged an office

humbler than, but not dissimilar to, that of the Athenian Parabasis.

- πρὸς ταῦτα χρεὼν εἶναι μετ' ἔμοῦ
καὶ τοὺς ἄνδρας καὶ τοὺς παῖδας·
καὶ τοῖς φαλακροῖσι παραινοῦμεν
ξυσπουδάξειν περὶ τῆς νίκης.
πᾶς γάρ τις ἐρεῖ νικῶντος ἔμοῦ
κάπι τραπέξῃ καὶ ξυμποσίοις, 765
φέρει τῷ φαλακρῷ, δὸς τῷ φαλακρῷ
τῶν τρωγαλίων, καὶ μὴ ἀφαίρει
γενναιοτάτου τῶν ποιητῶν
ἄνδρὸς τὸ μέτωπον ἔχοντος. 770
- Μοῦσα, σὺ μὲν πολέμους ἀπωσαμένη μετ' ἔμοῦ 775
τοῦ φίλου χόρευσον,
κλείουσα θεῶν τε γάμους ἀνδρῶν τε δαΐτας
καὶ θαλίας μακάρων· σοὶ γὰρ τὰδ' ἐξ ἀρχῆς μέλει. 780
ἦν δέ σε Καρκίνος ἐλθὼν
ἀντιβολῆ μετὰ τῶν παιδῶν χορεῦσαι,
μήθ' ὑπάκουε μήτ' ἔλ- 785
θης συνέριθος αὐτοῖς,
ἀλλὰ νόμιζε πάντας
ὄρνυγας οἰκογενεῖς, γυλιαύχενας ὄρχηστὰς

767. φαλακροῖσι.] Aristophanes frequently alludes to his own premature baldness. Florent Chretien cites Plutarch, Symp. ii. 634, τῶν κωμικῶν ἐνιοὶ τὴν πικρίαν ἀφαιρεῖν δοκοῦσι τῷ σκόπτειν ἑαυτοὺς, ὡς Ἀριστοφάνης εἰς τὴν φαλακρότητα. In Knights, 550, speaking of himself as radiant with success, he describes himself as φαιδρὸν λάμποντι μετώπῳ. And as the Scholiast on μέτωπον, inf. 774, observes λαμπρὸν διὰ τὴν φαλακρότητα, it would seem that he read, and it would be easy with Dindorf and others to substitute, λαμπρὸν or φαιδρὸν for ἀνδρὸς

in that line. But ἀνδρὸς is, I think, required by the sense of the passage.

775. Μοῦσα.] In the following strophe and antistrophe I have endeavoured to reproduce in the translation the exact metrical system of the original. The Scholiast tells us that the commencement both of the strophe and of the antistrophe is adapted from Stesichorus: but he does not point out in the strophe the particular expressions which were borrowed from the lyric poet.

784. παίδων.] The three sons of Carcinus were both dancers and tragic poets:

It is right then for all, young and old, great and small,
 Henceforth of my side and my party to be,
 And each bald-headed man should do all that he can

That the prize be awarded to me.

For be sure if this Play be triumphant to-day,
 That whene'er you recline at the feast or the wine,

Your neighbour will say,

*"Give this to the bald-head, give that to the bald-head,
 And take not away*

*That sweetmeat, that cake, but present and bestow it
 On the man with the brow of our wonderful Poet!"*

Muse having driven afar this terrible business of war,

Join with Me the chorus.

Come singing of Nuptials divine and earthly banquets,
 Singing the joys of the blessed: this of old to Thee belongs.

But and if Carcinus coming,

Ask thee to join with his sons in choral dances,

Hearken not, come not, stand not

As an ally beside them,

Think of them all as merely

Little domestical quails, ballet-dancers with wallet necks,

their dwarfish ungainly figures, and their extraordinary contortions as they danced in their father's choruses, were constant subjects for the mirth of Aristophanes. See especially the closing scene in the Wasps. They seem to have invented some mechanical contrivances to assist their efforts; for Xenocles, who was one of them, is, as the Scholiast observes, called by Plato Comicus *Ξενοκλῆς ὁ δωδεκαμήχανος*, and here we find them all described as *μηχανοδίφας*.

788. *ὄρνυγας οἰκογενεῖς*.] Quails were

domesticated in great numbers at Athens, and trained for the sport of *ὄρνυγοκopia*, which is described by Pollux ix. Segm. 102, 108, 109. A ring was drawn round the bird, which was then struck sharply on the head with the finger. If it stood its ground, its owner won: if it backed out of the ring, he lost. Sometimes the game was played for money; at other times, the bird itself was the stake. Quail-fighting was also much in vogue; as it is still, Buffon observes (Wood's translation, xii. 425, etc.) in Italy; and also in the East,

ναννοφνεῖς, σφυράδων ἀποκνίσματα, μηχανοδίφας.	790
καὶ γὰρ ἔφασχ' ὁ πατήρ ὁ παρ' ἐλπίδας	
εἶχε τὸ δράμα γαλήν τῆς	795
ἐσπέρας ἀπάξαι.	
τοιάδε χρῆ Χαρίτων δαμώματα καλλικόμων	
τὸν σοφὸν ποιητῆν	
ὑμνεῖν, ὅταν ἦρινά μὲν φωνῆ χειλιδῶν	800
ἐξομένη κελαδῆ, χορὸν δὲ μὴ ᾄχῃ Μόρσιμος	
μηδὲ Μελάνθιος, οὐ δὴ	

where, to use the language of Mr. Curzon, in his Armenia, "quails are as plenty as flies." They are game and pugnacious little birds: "ecce coturnices inter sua preelia vivunt," says Ovid ii. Amor. 6, 27; but Buffon, who collects much curious information on the subject, remarks that they fight with their own species only, which implies jealousy rather than a temper naturally quarrelsome. And this seems to agree with the observations of Aristotle, Hist. Animal. ix. 9. Antiochus, the unlucky lieutenant of Alcibiades, first gained his patron's favour by capturing and restoring to him a tame quail, which had escaped from its master's robe in his flurry and delight at the applause which attended his first public appearance (Plutarch, Alcib. cap. 10). The Scholiast doubts whether the sons of Carcinus owe their soubriquet of tame quails to their appearance or to their tempers. Athenæus (ix. 48) observes that Aristophanes has shortened the *υ* in ὄρνυγας to suit the metre.

τοιάδε χρῆ Χαρίτων δαμώματα
καλλικόμων ὑμνεῖν Φρύγιον μέλος ἐξευρόντα
ἄβρῶς ἦρος ἐπερχομένου.

And again ὅταν ἦρος ὦρα κελαδῆ χειλιδῶν.
800. χειλιδῶν ἐξομένη.] Meineke, with-

795. γαλήν.] The Scholiast says that Carcinus had composed a Play called 'The Mice,' which, though esteemed by its author one of his happiest efforts, yet proved a total failure. Its untimely fate is described, as if it had been in truth the animals whose name it bore, a witticism not dissimilar to that of the Emperor Augustus, who, when asked what had become of his Ajax (a tragedy which he had commenced to write, but had afterwards obliterated), replied, "*In spongiam incubuit*," in allusion to the fate of the hero falling on his sword.—Macrobius Saturnalia, ii. 4.

797. τοιάδε.] The strophe is immediately followed by the antistrophe, ἐπεὶ οὐ κείται μεταξύ τὸ ἐπίρρημα, says the Scholiast. The opening lines of the antistrophe are adapted from a passage in the Oresteia of Stesichorus, which is arranged by Bp. Blomfield, ii. Mus. Crit. 266, as follows:

out the slightest reason, alters ἐξομένη into ἠδομένη, (ἠδομένη, Bergk); but the MS.

Nipped from the droppings of goats, small, stunted, machinery-hunters.

Yea, for their father declared that the drama which

Passed all his hopes, in the evening

By the cat was strangled.

These are the songs of the fair sweet Graces with beautiful hair,

Which it well beseemeth

This poet of wisdom to chant, while softly resting

Warbles the swallow of spring; and Morsimus no chorus gains,

No, nor Melanthius either.

reading is better in itself, and is strongly confirmed by Frogs, 682. "The swallow," says Gilbert White (Selborne ii. 18), "is a delicate songster, and in soft and sunny

weather sings both perching and flying, on trees in a kind of concert, and on chimney tops." Chaucer (Cant. Tales, 3257), speaking in praise of a woman's voice, says

But of hire song, it was as loud and yerne

As any swalow sitting on a berne.

Artemidorus (ii. 66) "describes the swallow's song as ἄσμα ἐνδοτικὸν καὶ κελυστικὸν πρὸς ἔργα. And he says that, while it is absent, all Nature is stagnant: ὅταν δὲ τὸ ἔαρ παραβάλλῃ, πρώτη προείσιν ὑποδεικνύουσα τῶν ἔργων ἕκαστα, καὶ ὅταν γε φαίνηται, οὐδέποτε ἐσπέρᾳ ἄδει, ἀλλ' ἔωθεν ἡλίω ἀνίσχοντος. "Ἔστιν οὖν ἀγαθὴ καὶ πρὸς ἔργα καὶ πράξεις, καὶ πρὸς μουσικὴν. A bronze swallow was, therefore, a fit symbol to place over a poet's grave. See the Vita Sophoclis.

801. χορὸν δὲ μὴ ἤχη.] For it was not every play which could be exhibited at the Dionysia, but only those which the presiding Archon had selected as worthy the allotment of a Chorus and the proper staff of actors. Thus, merely to be one of the selected exhibitors was in itself a considerable success: παρὰ γὰρ τοῖς Ἀθηναίοις, says the Scholiast on Plato's Republic, Book ii. ad fin., χοροῦ ἐτύγχανον κωμωδίας

καὶ τραγωδίας ποιηταὶ οὐ πάντες, ἀλλ' οἱ εὐδοκιμοῦντες καὶ δοκιμασθέντες ἄξιοι. In Frogs, 94, Aristophanes speaks of a multitude of poets, "who get one Chorus, and are heard no more," ἃ φροῦδα θῶπτον, ἦν μόνον χορὸν λάβῃ. And it is said (though it is not perhaps quite certain whether in jest or earnest) that on one occasion, at least, Sophocles himself was refused a Chorus (Athenæus, xiv. cap. 43). In the Republic, ubi supr., Plato is citing from Æschylus a speech of Thetis, expressing sentiments which the philosopher esteems unworthy of a heavenly speaker; and he says that, if a poet uses such language as this about the Gods, we will take it ill, καὶ χορὸν οὐ δόσομεν.

802. Μόρσιμος—Μελάνθιος.] This is not the only occasion on which these two sorry tragedians are assailed by Aristophanes. "If I hate thee not, set me to learn a play of Morsimus," says Cleon (Knights, 401), by way of imprecation. And in Frogs, 151,

- πικροτάτην ὄπα γηρύσαντος ἤκουσ', 805
 ἠνίκα τῶν τραγῳδῶν
 τὸν χορὸν εἶχον ἀδελ-
 φός τε καὶ αὐτὸς, ἄμφω
- Γοργόνες ὄψοφάγοι, βατιδοσκόποι, ἄρπυιαι, 810
 γρασόβαι, μιαιοὶ, τραγομάσχαλοι, ἰχθυολύμαι
 ὧν καταχρεμψαμένη μέγα καὶ πλατὺ 815
 Μούσα θεὰ μετ' ἐμοῦ ξύμ-
 παιξε τὴν ἑορτήν.
- TP. ὡς χαλεπὸν ἐλθεῖν ἦν ἄρ' εὐθὺ τῶν θεῶν.
 ἔγωγέ τοι πεπόνηκα κομιδῇ τὰ σκέλη. 820
 μικροὶ δ' ὄραν ἄνωθεν ἦστ'. ἔμοιγέ τοι
 ἀπὸ τοῦρανοῦ φαίνεσθε κακοήθεις πάνυ,
 ἐντευθενὶ δὲ πολὺ τι κακοηθέστεροι.
- OI. ὦ δέσποθ', ἦκεις ; TP. ὡς ἐγὼ πῦθόμην τινώς.
 OI. τί δ' ἔπαθες ; TP. ἤλγουν τὰ σκέλη μακρὰν ὁδὸν 825
 διεληλυθώς. OI. ἴθι νυν, κάτειπέ μοι, TP. τὸ τί ;
- OI. ἄλλον τιν' εἶδες ἄνδρα κατὰ τὸν ἄερα
 πλανώμενον πλὴν σαντόν ; TP. οὐκ, εἰ μὴ γέ που
 ψυχὰς δύο ἢ τρεῖς διθυραμβοδιδασκάλων.
- OI. τί δ' ἔδρων ; TP. ξυνελέγοντ' ἀναβολὰς ποτώμεναι, 830

those who have transcribed a speech of Morsimus, are classed in the shades below with parricides, perjurers, and the worst of villains. Melanthius is attacked in the Birds, and inf. 1009 he is mentioned as a glutton, which explains the use of the epithets ὄψοφάγοι, ἰχθυολύμαι below. The general, though by no means the universal, opinion of modern editors is that Morsimus was a brother of Melanthius, and is the person here spoken of as ἀδελφός, but the Scholiasts do not favour this view, and we have no data for determining the question.

819. ὡς χαλεπόν.] The scene again, as at first, represents the exterior of the house of Trygæus. Trygæus himself appears, leading in Harvesthome and Mayfair.

822. κακοήθεις.] ἀνθυπήλλαξεν ἀντὶ τοῦ εἰπεῖν μικροί.—Scholiast.

825. τί δ' ἔπαθες ;] The servant's question, "How fared you?" merely refers to the general success of Trygæus in the object of his journey; but Trygæus chooses to understand it as meaning, "What have you suffered?"

829. διθυραμβοδιδασκάλων.] The Scholiast remarks that the dithyrambic poets

Well I remember his shrill discordant chatter,
 When the tragedian's chorus
 He and his brother tutored,
 Both of them being merely

Gorgons, devourers of sweets, skate-worshippers, and harpies,
 Pests of old maids, rank fetid as goats, destroyers of fishes.

Thou having spit on them largely and heavily,
 Join in the festival dances,
 Heavenly Muse, beside me.

TRYG. O what a job it was to reach the Gods!
 I know I'm right fatigued in both my legs.
 How small ye seemed down here! why from above
 Methought ye looked as bad as bad could be,
 But here ye look considerably worse.

SERV. What, master, you returned! TRYG. So I'm informed.

SERV. What have you got? TRYG. Got? pains in both my legs.
 Faith! it's a rare long way. SERV. Nay, tell me. TRYG. What?

SERV. Did you see any wandering in the air
 Besides yourself? TRYG. No; nothing much to speak of,
 Two or three souls of dithyrambic poets.

SERV. What were they after? TRYG. Flitting round for odes,

are constantly (*συνεχῶς*) being satirized as drawing their inspiration from the clouds and air. And see *Clouds*, 333-337; *Birds*, 1384-90. The word *ἀναβολὰς* in the next line is universally translated "preludes," but it would seem from Aristotle's *Rhetoric*, III. ix. 1, that, as applied to dithyrambic poetry, it involves the idea of a long, continuous, rambling ode, unconfined by stanza or strophe, and terminating only with the termination of its subject. *Τὴν δὲ λέξιν ἀνάγκη εἶναι ἢ εἰρομένην καὶ τῷ συνδέσμῳ μίαν, ὥσπερ αἱ ἐν τοῖς διθυράμβοις ἀναβολαί.*

ἢ κατεστραμμένη καὶ ὁμοίαν ταῖς τῶν ἀρχαίων ποιητῶν ἀντιστρόφοις.—λέγω δὲ εἰρομένην, ἢ οὐδὲν ἔχει τέλος καθ' αὐτήν, ἀν μὴ τὸ πρᾶγμα λεγόμενον τελειωθῇ.—κατεστραμμένη δὲ ἢ ἐν περιόδοις. κ. τ. λ. Twining (note 17 to the *Poetics*) remarking that, by *ἀναβολαί*, Aristotle means the long, irregular, protracted odes of the more modern dithyrambic poets, as opposed to the old and simple poetry in stanzas, compares Cicero de *Oratore*, iii. 48. A specimen of these dithyrambic *ἀναβολαί* is given in the *Birds*, ubi supr.

τὰς ἐνδιαεριανερμηχέτους τινάς.

- ΟΙ. οὐκ ἦν ἄρ' οὐδ' ἂ λέγουσι κατὰ τὸν ἀέρα,
ὡς ἀστέρες γιγνόμεθ', ὅταν τις ἀποθάνῃ ;
- ΤΡ. μάλιστα. ΟΙ. καὶ τίς ἐστὶν ἀστὴρ νῦν ἐκεῖ ;
- ΤΡ. Ἰὼν ὁ Χίος, ὅσπερ ἐποίησεν πάλαι
ἐνθάδε τὸν Ἀοῖον ποθ' ὡς δ' ἦλθ', εὐθέως
Ἀοῖον αὐτὸν πάντες ἐκάλουν ἀστέρα.
- ΟΙ. τίνες γάρ εἰς' οἱ διατρέχοντες ἀστέρες,
οἱ καόμενοι θεούσιν ; ΤΡ. ἀπὸ δέλπνου τινὲς
τῶν πλουσίων οὔτοι βαδίζουσ' ἀστέρων,
ἵπνους ἔχοντες, ἐν δὲ τοῖς ἵπνοῖσι πῦρ.
ἀλλ' εἴσαγ' ὡς τάχιστα ταυτηγὶ λαβῶν,
καὶ τὴν πύελον κατάκλυζε, καὶ θέρμαιν' ὕδωρ.
στόρνυ τ' ἐμοὶ καὶ τῆδε κουρίδιον λέχος.
καὶ ταῦτα δράσας ἦκε δεῦρ' αὐθις πάλιν
ἐγὼ δ' ἀποδώσω τῆνδε τῆ βουλή τέως.
- ΟΙ. πόθεν δ' ἔλαβες ταύτας σύ ; ΤΡ. πόθεν ; ἐκ τούρανου.
- ΟΙ. οὐκ ἂν ἐτι δοίην τῶν θεῶν τριώβολον,
εἰ πορνοβοσκοῦσ' ὥσπερ ἡμεῖς οἱ βροτοί.
- ΤΡ. οὐκ, ἀλλὰ καὶ κεῖ ζῶσιw ἀπὸ τούτων τινές.

832. ἀ λέγουσι.] Various passages bearing on this notion are collected by Sir George Cornwall Lewis, in his treatise on the Astronomy of the Ancients, chap. v. sec. 15. It seems to have been a mere poetic fancy, and not a philosophic doctrine.

836. Ἀοῖον.] Referring, the Scholiast says, to an ode which Ion of Chios (who seems to have died shortly before the date of this Play) had composed, and which commenced

Ἀοῖον ἀεροφοίταν ἀστέρα μείναμεν
ἀελίου λευκοπτέρυγα πρὸδρομον.

Bentley (Epistle to Mill, ii. 308, Dyce) would read ἀεροφοίταν for ἀεροφοίταν.

838. διατρέχοντες ἀστέρες.] The opinions of ancient observers on the subject of falling stars and aerolites are col-

lected and discussed by Alex. von Humboldt, Cosmos iii. 419, seq. ed. Sabine. Modern science has not yet discovered a fully satisfactory answer to the servant's question ; at present, the prevailing opinion

Those floating-on-high-in-the-airy-sky affairs.

SERV. Then 'tisin't true what people say about it,
That when we die, we straightway turn to stars?

TRYG. O yes it is. SERV. And who's the star there now?

TRYG. Ion of Chios, who on earth composed
"Swate Mornin' Starre," and when he came there, all
At once addressed him as Swate Mornin' Starre.

SERV. And did you learn about those falling stars
Which sparkle as they run? TRYG. Yes, those are some
Of the rich stars returning home from supper,
Lanterns in hand, and in the lanterns fire.
But take this girl at once, and lead her in;
Deluge the bath, and make the water warm;
Then spread the nuptial couch for her and me:
And when you've finished, hither come again.
Meanwhile I'll give this other to the Council.

SERV. Whence have you brought these maidens? TRYG. Whence? from heaven.

SERV. I wouldn't give a fourpence for the Gods
If they keep brothels as we mortals do.

TRYG. No, no: yet even there some live by these.

appears to be that there are innumerable small meteor-planets circulating round the sun, in an orbit which occasionally (and especially about the 10th of August and the 13th of November in every year) is crossed by the earth. See Sir John Herschel's *Astronomy*, secs. 898-905. Yet on that hypothesis one would have supposed that their collisions with the earth would be more frequent and more serious than is really the case. On the use of lanterns, *ἱπποῦς*, at Athens, see the first note to the ninth scene of Becker's *Charicles*.

843. *ὑδαρ*.] The water in which the

brides of Athens bathed was drawn from the fountain beside the Acropolis, which was originally called Callirhoe, and afterwards Enneacrounos (Thuc. ii. 15; Pollux, iii. segm. 43). The bride with reference to whom these directions are given is, of course, Harvesthome: Mayfair is to be delivered to the Council.

850. *οὐκ ἀλλά*.] This is construed, "No, not so bad as that: yet, even there, some get their living by these means." *Ἐπὶ τούτων* is explained by Richter to be *ἀπὸ τῶν πορνῶν* vel *τοῦ πορνοβοσκείν*, but I think it must refer to Harvesthome and

- ΟΙ. ἄγε νυν ἴωμεν. εἰπέ μοι, δῶ καταφαγεῖν
ταύτη τι ; TP. μηδέν' οὐ γὰρ ἐθελήσει φαγεῖν
οὔτ' ἄρτον οὔτε μᾶζαν, εἰωθυῖ' αἰεὶ
παρὰ τοῖς θεοῖσιν ἀμβροσίαν λείχειν ἄνω.
- ΟΙ. λείχειν ἄρ' αὐτῇ κἀνθάδε σκευαστέον. 855
XO. εὐδαιμονικῶς γ' ὁ πρεσ-
βύτης, ὅσα γ' ᾧδ' ἰδεῖν,
τὰ νῦν τάδε πράττει.
- TP. τί δῆτ', ἐπειδὴν νυμφίον μ' ὀράτε λαμπρὸν ὄντα ;
XO. ζηλωτὸς ἔσει, γέρων 860
αὐθις νέος ὦν πάλιν,
μύρφω κατάλειπτος.
- TP. οἶμαι. τί δῆθ', ὅταν ξυνῶν τῶν τιθίων ἔχωμαι ;
XO. εὐδαιμονέστερος φανεῖ τῶν Καρκίνου στροβίλων.
TP. οὔκουν δικαίως ; ὅστις εἰς 865
ἄχρημα κανθάρου ἵπιβὰς
ἔσωσα τοὺς Ἕλληνας, ᾧστ'
ἐν τοῖς ἀγροῖς
ἅπαντας ὄντας ἀσφαλῶς
κινεῖν τε καὶ καθεύδειν.
- ΟΙ. ἡ παῖς λέλουται καὶ τὰ τῆς πυγῆς καλά·
ὁ πλακοῦς πέπεπται, σησαμῆ ξυμπλάττεται,
καὶ τᾶλλ' ἀπαξάπαντα τοῦ πέους δὲ δεῖ. 870
- TP. ἴθι νυν ἀποδώμεν τήνδε τὴν Θεωρίαν
ἀνύσαντε τῇ βουλήῃ τι. ΟΙ. ταυτηνί ; τί φῆς ;

Mayfair, and possibly to the offerings made to the Gods in the times of vintage, and on the occasion of public spectacles: just as both in the Birds, 1514-1520, etc., and in the Plutus, 1114-1123, etc., the Gods are represented as depending for their very existence upon the sacrifices offered upon their altars.

862. μύρφω.] For in ancient marriages the bridegroom (as well as the bride) was "perfumed with myrrh and frankincense, with all powders of the merchant." μύρῳσιν μυρίσαι στακτοῖς ὅπταν νύμφην ἀγάγησθον.—Plutus, 529; whence Catullus, lxi. 142, addresses a bridegroom as "unguentate." The sesamè-cake was (from

- SERV. Come on then, mistress: tell me, must I give her
Nothing to eat? TRYG. O no, she will not touch
Our wheat and barley bread: her wont has been
To lap ambrosia with the Gods in heaven.
- SERV. Lap! we'll prepare her lap then here on earth.
CHOR. O what a lucky old man!
Truly the whole of your plan
Prosper as well as it can.
- TRYG. I really wonder what you'll say when I'm a bridegroom spruce and gay.
CHOR. All men will gaze with delight.
Old as you are you'll be quite
Youthful and perfumed and bright.
- TRYG. What, when you see her tender waist by these encircling arms embraced?
CHOR. Why then we'll think you happier far than Carcinus's twistlings are.
TRYG. And justly too, methinks, for I
On beetleback essayed to fly,
And rescued Hellas, worn with strife,
And stored your life
With pleasant joys of home and wife,
With country mirth and leisure.
- SERV. Well, sir, the girl has bathed and looks divinely:
They mix the puddings, and they've made the cakes;
Everything's done: we only want the husband.
- TRYG. Come then and let us give Mayfair at once
Up to the Council. SERV. What do you say? Mayfair!

the prolific qualities of the sesame, *διὰ τὸ πολύγονον*, Menander apud Schol.) selected as the recognised wedding-cake at Athens.

864. *στροβίλων*.] This word signifies any twisted or distorted object, a fircone, a top, or the like. It is here used *παρὰ προσδοκίαν* for *παίδων*, in allusion to the twirls and contortions, or the strange figures of

the sons of Carcinus. See on 784 supr.

872. *ταυτηνί; τί φής*.] This is the reading of the Venetian MS., except that the word *ταυτηνί* is there annexed to the speech of Trygæus. I have followed Bergk, Meineke, and Richter, in transferring it to the servant; but, even so, the verse is not quite satisfactory.

αὐτη Θεωρία ἴσθιν, ἦν ἡμεῖς ποτε
ἐπαίλομεν Βραυρωνάδ' ὑποπεπωκότες ;

ΤΡ. σάφ' ἴσθι, καλήφθη γε μόλις. ΟΙ. ὦ δέσποτα, 875

ὅσην ἔχει τὴν προκτοπεντετηρίδα.

ΤΡ. εἶεν, τίς ἐσθ' ὑμῶν δίκαιος, τίς ποτε,
τίς διαφυλάξει τήνδε τῇ βουλῇ λαβών ;
οὗτος, τί περιγράφεις ; ΟΙ. τὸ δεῖν, εἰς Ἰσθμια
σκηνὴν ἐμαντοῦ τῷ πέει καταλαμβάνω. 880

ΤΡ. οὐπω λέγεθ' ὑμεῖς τίς ὁ φυλάξων ; δεῦρο σύ
καταθήσομαι γὰρ εἰς μέσους αὐτός σ' ἄγων.

ΟΙ. ἐκεινοσὶ νεύει. ΤΡ. τίς ; ΟΙ. ὅστις ; Ἀριφράδης,
ἄγειν παρ' αὐτὸν ἀντιβολῶν. ΤΡ. ἀλλ', ὦ μέλε,
τὸν ζωμὸν αὐτῆς προσπεσῶν ἐκλάψεται. 885
ἄγε δὴ σὺ κατάθου πρῶτα τὰ σκευὴ χαμαί.
βουλῇ, πρυτάνεις, ὁρᾶτε τὴν Θεωρίαν.

874. Βραυρωνάδ'.] Brauron was an Attic deme, frequently mentioned by old authors, and almost always in connexion with the great quinquennial festival which the Athenian women celebrated there in honour of Artemis, and from which she derived her name of Brauronia (Hdt. vi. 138; Aristoph. Lysist. 645, and the Scholiast there; Eurip. Iph. in Taur. 1464; Diphilus ap. Athenæ., vi. cap. 1; Pollux, viii. segm. 107; Pausanias, i. cap. 33, viii. cap. 46; Suidas, sub voc. ἄρκτος, and frequently elsewhere). Nor can I doubt that Aristophanes is here alluding to that renowned festival. The statement of the Scholiast here, ἐκεῖ τὰ Διονύσια ἦγετο, καὶ μεθύοντες πολλὰς πάρνυς ἤρπαζον is unsupported by any authority (for Suidas, sub voc. Βραυρῶν, and the Scholiast on Demosth. in Cononem, merely transcribe his words); and, although adopted by

every editor of Aristophanes, and approved by Hemsterhuys on Pollux, ix. segm. 74, seems to me a mere unfounded suggestion made in forgetfulness of the great festivities which really brought all the unmarried Athenian women to the little borough of Brauron. The word προκτοπεντετηρίδα, inf. 876, refers to the circumstance that the festival was a quinquennial one.

879. εἰς Ἰσθμια.] This passage, though generally misunderstood by the commentators, is clearly explained by the Scholiast. While Trygæus is speaking to the audience (to whom the pronoun ὑμῶν, two lines above, refers), the servant seizing the opportunity, τῷ δακτύλῳ περιγράφει, draws a line with his finger round τὰ ἰσθία, so as to include τὸ αἰδοῖον, τῆς Θεωρίας. Being asked what he is doing, he explains that it is there he wishes to pitch his tent at the

Is this May Fair? the Fair we kept at Brauron,
When we were fresh and mellow, years ago?

TRYG. Ay, and 'twas work enough to catch her. SERV. O!
How neat her pasterns, quite a five year old.

TRYG. (*Looking round upon the audience.*)

Now, have you any there that I can trust?
One who will lead her safely to the Council?

(*To the servant.*)

What are you scribbling? SERV. Marking out a place
To pitch my tent in, at the Isthmian games.

TRYG. Well, is there none can take her? come to me then;
I'll go myself, and set you down amongst them.

SERV. Here's some one making signs. TRYG. Who is it? SERV. Who!
Ariphrades: he wants her brought *his* way.

TRYG. No: I can't bear his dirty sloppy way.
So come to me, and lay those parcels down.

(*Leads her forward towards the βουλευτικόν.*)

Councillors! Magistrates! behold May Fair!

approaching games, *εἰς Ἴσθμια*. He selects the Isthmian games, partly, perhaps, with a pun upon *ἰσχία*, and partly for the reason given by the Scholiast, viz., that the space at those games being very confined, people were accustomed to take places for their tents some time beforehand. At those games, too, the Athenians enjoyed certain rights of *προεδρία*. See Plutarch's Theseus, cap. 25. For τὸ δεῖνα, see on 268 *supr.*

883. 'Αριφράδης.] The same bestial habit is imputed to Ariphrades, in Knights, 1285, and Wasps, 1284. With the phraseology here employed, compare *supr.* 716 and 855. In its better sense *ζωμός* is used both here and *supr.* 716 of the broth consumed *ἐν ταῖς θεωρίαις*.

886. σκεῆ.] Mayfair seems, as the Scholiast observes, to have brought with her certain "symbols of peace and husbandry;" possibly, amongst them, a small *ἀπτάνιον*, *inf.* 891; unless the word is there used solely, as no doubt, it is mainly, *πρὸς τὸ κακέμφατον*, with a jest somewhat similar to that in Wasps, 1373-5.

887. βουλή.] In the Athenian, as in the Roman, theatre, a distinct place was assigned to the Senate; and I imagine that, in this address, Trygæus advances with Mayfair to that part of the stage which is nearest to the senatorial benches (*τὸ βουλευτικόν*, Birds, 794, and the Scholiast there). In the address itself *Θεωρία* is considered, as she has already been in more

σκέφασθ' ὅσ' ὑμῖν ἀγαθὰ παραδώσω φέρων,
 ὥστ' εὐθὺς ἄραντας ὑμᾶς τὸ σκέλη
 ταύτης μετέωρα καταγαγεῖν ἀνάρρυσιν. 890
 τουτὶ δ' ὀράτ' ὀπτάνιον ἡμῖν ὡς καλόν.
 διὰ ταῦτα καὶ κεκάπνικε τᾶρ'· ἐνταῦθα γὰρ
 πρὸ τοῦ πολέμου τὰ λάσανα τῇ βουλῇ ποτ' ἦν.
 ἔπειτ' ἀγωνά γ' εὐθύς ἐξέσται ποιεῖν
 ταύτην ἔχουσιν αὔριον καλὸν πάνυ, 895
 ἐπὶ γῆς παλαίειν, τετραποδηδὸν ἐστάναι,
 πλαγίαν καταβάλλειν, ἐς γόνατα κύβδ' ἐστάναι,
 καὶ παγκράτιόν γ' ὑπαλειψαμένοι νεανικῶς
 παίειν, ὀρύττειν, πύξ ὀμοῦ καὶ τῷ πέει·
 τρίτη δὲ μετὰ ταῦθ' ἵπποδρομίαν ἄξετε,
 ἵνα δὴ κέλης κέλητα παρακελητιεῖ, 900
 ἄρματα δ' ἐπ' ἀλλήλοισιν ἀνατετραμμένα
 φυσῶντα καὶ πνέοντα προσκινήσεται,
 ἕτεροι δὲ κείσονται γ' ἀπεψωλημένοι
 περὶ ταῖσι καμπαῖς ἡνίχοι πεπτωκότες.
 ἀλλ', ὦ πρυτάνεις, δέχσθε τὴν Θεωρίαν. 905
 θέασ' ὡς προθύμως ὁ πρύτανις παρεδέξατο.
 ἀλλ' οὐκ ἂν, εἴ τι προῖκα προσαγαγεῖν σ' ἔδει·
 ἀλλ' εὖρον ἂν σ' ὑπέχοντα τὴν ἐκεχειρίαν.

passages than one, in a double aspect, as a woman, and as a public spectacle; and *ἅπαντα*, says the Scholiast, *ὡς ἐπὶ συνουσίας σχημάτων καὶ θεωρίας λέγεται*. There is, unfortunately, abundance of material in both Greek and Roman literature for illustrating in all its details the grosser meaning of the passage. But I have purposely confined my translation (if the vague paraphrase I have ventured to offer be worthy of the name) to the description, which the poet intends also to give, of the legitimate

amusements afforded by a public spectacle: *πάσας γὰρ πανηγύρεις θεωρίας ἐκάλουν*. The Scholiast observes that one of the Apaturian feast-days was called *ἀναρρῦσις* (inf. 890), and that the phrase *πύξ ὀμοῦ κ. τ. λ.* (inf. 898) ought to be *πύξ ὀμοῦ καὶ τῷ σκέλει*. Aristotle (*Rhetoric*, i. 5, 14) says *ὁ δυνάμενος θλίβειν καὶ κατέχειν, παλαιστικός· ὁ δὲ ὄσται τῇ πληγῇ, πυκτικός· ὁ δ' ἀμφοτέροις τούτοις, παγκρατιαστικός*. In line 892 I have ventured to read *κεκάπνικε τᾶρ'* for the *κεκάπνικ' ἄρα* or *κεκαπνικ' ἄρ'* of the MSS.

And O remember what a deal of fun
 That word implies: what pastimes and what feasts.
 See here's a famous kitchen-range she brings;
 'Tis blacked a little: for in times of Peace
 The jovial Council kept its saucepans there.
 Take her and welcome her with joy; and then
 To-morrow morning let the sports begin:
 Then we'll enjoy the Fair in every fashion,
 With boxing-matches and with wrestling bouts,
 And tricks and games, while striplings soused in oil
 Try the pancratium, fist and leg combined.
 Then the third day from this, we'll hold the races;
 The eager jockeys riding: the great cars
 Puffing and blowing through the lists, till dashed
 Full on some turning-post, they reel and fall
 Over and over: everywhere you see
 The hapless coachmen wallowing on the plain.
 You lucky Magistrate, receive May-fair!
 Just look, how pleased he seems to introduce her;
 You would not though, if you got nothing by it,
 No, you'd be holding a Reception day.

908. ἐκεχειρίαν.] This is rightly explained by the Scholiast to mean that, unless you bribed the Prytanis, he would say, " 'Tis a holiday, we can introduce nothing into the Senate to-day," ἐκεχειρία ἐστίν, οὐ δυνάμεθα σήμερον εἰσάγειν, while

all the time he would be holding out his hand for a fee, παίζει πρὸς τὸ ἔχειν τι ἐν τῇ χειρὶ, πρὸς τὸ ὑπέχειν τὴν χεῖρα ἐπὶ τῷ λαβεῖν. A similar allusion is made in Thesm. 936, to the venality and covetousness of the Prytanis.

ὦ πρύτανι πρὸς τῆς δεξιᾶς, ἤνπερ φιλεῖς
 κούλην προτείνειν, ἀργύριον ἦν τις διδοῖ,
 χάρισαι βραχύ τι μοί.

O Sir! Right honoured! grant me one request.
 O by that hand I pray you, which you love
 To hold out empty, and to draw back full.

- ΧΟ. ἡ χρηστός ἀνὴρ πολί-
ταις ἐστὶν ἅπασιν ὄσ-
τις γ' ἐστὶ τοιοῦτος. 910
- ΤΡ. ὅταν τρυγᾶτ', εἴσεσθε πολλῶ μᾶλλον οἶός εἰμι.
ΧΟ. καὶ νῦν σύ γε δῆλος εἶ-
σωτήρ γὰρ ἅπασιν ἀν-
θρώποις γεγένησαι. 915
- ΤΡ. φήσεις γ', ἐπειδὴν ἐκπίης οἴνου νέου λεπαστήν.
ΧΟ. καὶ πλὴν γε τῶν θεῶν αἰεὶ σ' ἠγησόμεσθα πρότον.
ΤΡ. πολλῶν γὰρ ὑμῖν ἄξιος
Τρυγαῖος Ἀθμονεὺς ἐγὼ,
δεινῶν ἀπαλλάξας πόνων
τὸν δημότην 920
καὶ τὸν γεωργικὸν λεῶν,
Ἐπέρβολόν τε παύσας. 921
- ΟΙ. ἄγε δὴ, τί νῦν ἐντευθεὶ ποιητέον ;
ΤΡ. τί δ' ἄλλο γ' ἢ ταύτην χύτραις ἰδρυτέον ;
ΟΙ. χύτραισιν, ὥσπερ μεμφόμενον Ἐρμίδιον ;
ΤΡ. τί δαὶ δοκεῖ ; βούλεσθε λαρινῶ βοῖ ; 925
ΟΙ. βοῖ ; μηδαμῶς, ἵνα μὴ βοηθεῖν ποι δέοι.
ΤΡ. ἀλλ' ὑὲ παχείᾳ καὶ μεγάλῃ ; ΟΙ. μὴ μὴ. ΤΡ. τῆ ;

910. πολίταις.] I had changed the common reading πολίτης into πολίταις before I was aware that the same obvious emendation had been proposed by Hermann, and accepted by Weise, Holden, Bergk, and Meineke. The word τρυγᾶτε, two lines below, seems to refer to the name Trygæus.

922. ΟΙΚ.] I have given to the Servant the part in this little dialogue which is usually assigned to the Chorus. Throughout these scenes the Chorus is a mere looker-on, and not an active participator in the work.

923. χύτραις ἰδρυτέον.] Harvesthome and Mayfair being thus disposed of, the next duty which devolves upon Trygæus is that of inaugurating the worship of Peace Restored, and he has now to decide upon the votive offerings to be used for that purpose. The first suggestion is an offering of χύτραι, that is, of earthen pots filled with vegetables, boiled pulse, and the like: a memorial and thankoffering, says the Scholiast, both here and at Plutus, 1198, for mankind's primitive diet, εὐχαριστήρια ἀπονέμοντες τῆς πρώτης διαίτης. This

CHOR. Truly we envy your fate :

All must allow you're a great
Blessing and boon to the state.

TRYG. Ah, when your grapes you gather in, you'll know what sort of friend I've been.

CHOR. Nay, but already 'tis known ;
Yea, for already we own
You have preserved us alone.

TRYG. I think you'll think so when you drain the bowls of newmade wine again.

CHOR. We'll always hold you first and best, except the Gods the ever blest.

TRYG. In truth you owe a deal to me,
Trygæus, sprung from Athmonè,
For I've released the burgher crew
And farmers too
From toils and troubles not a few ;
Hyperbolus I've done for.

SERV. Now what's the next thing that we have to do ?

TRYG. What but to dedicate her shrine with pipkins ?

SERV. With pipkins ! like a wretched little Hermes !

TRYG. Well then, what think you of a stall-fed bull ?

SERV. A bull ? O no ! no need of bull-works now.

TRYG. Well then, a great fat pig ? SERV. No, no. TRYG. Why not ?

offering is, however, at once rejected, as unworthy the occasion, and fit only for a *μεμφόμενον* 'Ερμίδιον, where *μεμφόμενον* is said to mean "fretful, grumbling at the vileness of his offerings." In the Plutus ubi supr. the offering of *χύτραι* is adopted, and the *χύτραι αἷς τὸν θεὸν ἰδρυσόμεθα* are carried off by the old beldame; seemingly for the purpose of introducing a poor pun upon the word *γραῦς*, which (something like our word *mother*) may designate as well the scum which is usually on the top of the pots as the old woman who is *pro*

hac vice, below them. See also Aristoph. Danaides (Fragm. iv. Bergk apud Meineke) to which the Scholiasts both here and on the Plutus refer.

926. *βοῖ*; *βοηθεῖν*.] There is here, of course, a play upon these words, which I have endeavoured to reproduce in my translation as between *bulwarks* and *bull-works*. The various meanings suggested for *λαρινῶ* are discussed by Athenæus, ix. cap. 18, and by his commentator, Casaubon. Theagenes is spoken of in somewhat similar terms, Wasps, 1183.

- ΟΙ. ἴνα μὴ γένηται Θεαγέμενος ἡνία.
- ΤΡ. τῷ δὴ δοκεῖ σοι δῆτα τῶν λοιπῶν ; ΟΙ. οἶ. *διεμφ*
- ΤΡ. οἶ ; ΟΙ. ναὶ μὰ Δί'. ΤΡ. ἀλλὰ τοῦτό γ' ἔστ' Ἴωνικόν 930
τὸ ῥήμά γ'. ΟΙ. ἐπίτηδες γ', ἴν', εἰ 'ν τῆκκλησία
ὡς χρῆ πολεμεῖν λέγει τις, οἱ καθήμενοι
ὑπὸ τοῦ δέους λέγωσ' Ἴωνικῶς οἶ,
- ΤΡ. εὖ τοι λέγεις. ΟΙ. καὶ τᾶλλα γ' ὧσιν ἥπιοι.
ὥστ' ἐσόμεθ' ἀλλήλοισιν ἄμνοι τοὺς τρόπους 935
καὶ τοῖσι συμμάχοισι πράοτεροι πολὺ.
- ΤΡ. ἴθι νυν, ἄγ' ὡς τάχιστα τὸ πρόβατον λαβῶν
ἐγὼ δὲ ποριῶ βωμὸν ἐφ' ὅτου θύσομεν.
- ΧΟ. ὡς πάνθ' ὅσ' ἂν θεὸς θέλη χῆ τύχη κατορθοῖ,
χωρεῖ κατὰ νοῦν, ἕτερον δ' ἐτέρῳ 940
τούτων κατὰ καιρὸν ἀπαντᾶ.
- ΤΡ. ὡς ταῦτα δῆλά γ' ἔσθ'. ὁ γὰρ βωμὸς θύρασι καὶ δῆ.
ΧΟ. ἐπείγετε νῦν ἐν ὄσφ
σοβαρὰ θεόθεν κατέχει
πολέμου μετὰτροπος αὔρα. 945
νῦν γὰρ δαίμων φανερώς
ἐς ἀγαθὰ μεταβιβάζει.
- ΤΡ. τὸ κανοῦν πάρεστ' ὄλας ἔχον καὶ στέμμα καὶ μάχαιραν,
καὶ πῦρ γε τουτὶ, κούδεν ἴσχει πλὴν τὸ πρόβατον ἡμᾶς.
ΧΟ. οὐκουν ἀμιλλήσεσθον ; ὡς 950
ἦν Χαῖρις ὑμᾶς ἴδη,

930. Ἴωνικόν.] That is, says the Scholiast, in its dissyllabic form. The Attics pronounced it as a monosyllable, οἶς. In the succeeding lines I have followed the reading of the older editions, except that I have substituted εἰ 'ν for ἐν.

939. ὡς πάνθ'.] This line does not answer to the first line of the corresponding system, *infr.* 1023, σέ τοι θύρασι χρῆ μένοντα τοίνυν, and it is therefore usual in

the latter verse to mark by asterisks the omission of a word. But in my opinion (and I see that a somewhat similar suggestion has already been made), it is quite as likely that the flaw, if any, is in the verse before us. The word *θεός*, which is omitted in some of the older editions, may, I would suggest, have crept in as an explanation of, or substitute for, *τύχη*, so that the line should be read *ὡς πάνθ' ὅσ' ἂν θέλη*

- SERV. Lest, like Theagenes, we grow quite piggish.
- RYG. What other victim shall we have? SERV. A baalamb.
- RYG. A baalamb! SERV. Yes, by Zeus! TRYG. But that's Ionic,
That word is. SERV. All the better: then, you see,
If any speak for war, the whole assembly
Will talk Ionic and cry out Bah! Bah!
- RYG. Good, very good. SERV. And they'll be milder so,
And we shall live like lambs among ourselves,
And be much gentler towards our dear allies.
- RYG. There, get the sheep as quickly as you can,
I'll find an altar for the sacrifice.
- CHOR. Sure each design, when God and fortune speed it,
Succeeds to our mind, what is wanted we find
Just at the moment we need it.
- RYG. The truths you mention none can doubt, for see I've brought the altar out.
- CHOR. Then hasten the task to perform:
War, with its vehement storm,
Seems for the instant to cease;
Its soughings decrease,
Shifting and veering to Peace.
- RYG. Well, here's the basket ready stored with barley grain, and wreath, and sword.
And here's the pan of sacred fire: the sheep alone we now require.
- CHOR. Make haste, make haste: if Chæris see,
He'll come here uninvited,

τύχη κατορθοῦν. But, in truth, in this Play, as well as in the other Aristophanic comedies, there are so many discrepancies in corresponding systems of this description, as almost to lead to the conclusion that we are not to expect in them the same exact metrical concordance which we find in the regular strophes and antistrophes.

948. τὸ κανοῦν.] εἰδῶθαι γὰρ ἐπὶ τὸ κανοῦν τὴν μάχαιραν φέρειν κατακρίπτοντες

αὐτὴν ταῖς ὀλαῖς καὶ τοῖς στέμμασιν.—Scholiast.

951. Χαίρις.] In the Acharnians (866) Aristophanes calls the Theban pipers Χαριδῆς βομβαύλιοι, and the Scholiast there says that Chæris was an ἀλλήτης Θηβαῖος ἄμουσος. And cf. Birds, 858. The Thebans were noted in ancient times for their skill on the αἰλός. The Athenians disliked it, preferring such instruments as left the musi-

πρόσεισιν αὐλήσων ἄκκλη-
τος, κᾶτα τοῦτ' εὖ οἶδ' ὅτι
φυσῶντι καὶ πονουμένῳ
προσδώσετε δῆπου.

TP. ἄγε δῆ, τὸ κανοῦν λαβῶν σὺ καὶ τὴν χέρνιβα
περίθι τὸν βωμὸν ταχέως ἐπιδέξια.

OI. ἰδοῦ· λέγοις ἂν ἄλλο· περιελήλυθα.

TP. φέρε δῆ, τὸ δαλίον τόδ' ἐμβάψω λαβῶν.

σείου σὺ ταχέως· σὺ δὲ πρότεινε τῶν ὄλων,
καὐτός τε χερνίπτου, παραδοὺς ταύτην ἐμοί,
καὶ τοῖσι θεαταῖς ῥίπτε τῶν κριθῶν. OI. ἰδοῦ.

TP. ἔδωκας ἤδη ; OI. νῆ τὸν Ἑρμῆν, ὥστε γε
τούτων, ὅσοιπέρ εἰσι, τῶν θεωμένων
οὐκ ἔστιν οὐδεὶς ὅστις οὐ κριθὴν ἔχει.

955

960

965

cian's voice free. "Let the young Thebans pipe," said Alcibiades, "for they can't talk." *Ἀυλείτωσαν Θηβαίων παῖδες· οὐ γὰρ ἴσασι διαλέγεσθαι* (Plutarch, Alc. cap. 2). And so Maximus Tyrius, running through the specialities of different peoples, says *Θηβαῖοι αὐλητικὴν ἐπιτηδεύουσι, καὶ ἔστιν ἡ δι' αὐλῶν μούσα ἐπιχώριος τοῖς Βοιωτοῖς. Ἀθηναῖοι λέγειν, καὶ ἔστιν ἡ περὶ τοὺς λόγους σπουδῆ, τέχνη Ἀττικῆ.* (Diss. xxiii. sec. 2.) And it would seem from Wordsworth's *Athens and Attica*, chap. 3, that the local reputation is still maintained, and that the Bœotian pipers are still in request at the neighbouring festivities.

956. *ἄγε δῆ.*] The servant returns with the victim, and all is now ready for the

sacrifice. The altar has been erected, the fire is there, the knife is concealed in the basket beneath the garlands and the grain. Trygæus hurries through some of the indispensable preliminaries. And first he sends the servant round the altar, *τοῦτο γὰρ*, says the Scholiast, *πρῶτον ἐποίουν καθαίροντες τὸν βωμὸν.* And compare *Birds*, 958.

959. *δαλίον.*] A flaming brand taken from the altar. See Hemsterhuys at Lucian's *Timon*, i. 72, ed. Bipont. This was dipped in the water, *τὸ γὰρ ὕδωρ ἐδόκουν καθαίρειν ἀποβάπτοντές τι τοῦ πυρός· καθαρτικὸν γὰρ πάντων τὸ πῦρ*, says the Scholiast, who cites Eurip. *Herc. Fur.* 923—

μέλλων δὲ δαλὸν χειρὶ δεξιᾷ φέρειν
εἰς χέρνιβ' ὡς βάψειεν.

Florent Chretien refers to Athenæus, who explains *χέρνιβ* (ix. cap. 76) to be ὕδωρ

εἰς ὃ ἀπέβαπτον δαλὸν, ἐκ τοῦ βωμοῦ λαμβάνοντες. καὶ τούτῳ περιρραίνοντες τοὺς παρόν-

And pipe and blow to that degree,
His windy labours needs must be
By some small gift requited.

TRYG. Here, take the basket and the lustral water,
And pace the altar round from left to right.

SERV. See, I've been round: now tell me something else.

TRYG. Then next I'll take this torch and dip it in.

(To the victim, as he sprinkles it.)

Shake your head, sirrah, (To the servant.) bring the barley, you;
I'll hold the basin while you wash your hands.

Now throw the corn amongst the audience. SERV. There.

TRYG. What! thrown it out already? SERV. Yes, by Hermes!

There's not a single man amongst them all

But has at least one corn, I'll warrant you.

τας ἡγγίζον. And Brunck adds Hesychius, sub voc. δαλόν. ἐν ταῖς ἱεροποιαῖς εἰώθασιν

τὸν δαλὸν ἐμβάλλειν εἰς τὴν χέρνιβα καὶ περιραίνειν τὸν βωμόν: and Lysistrata, 1129,

οἱ μῦς ἐκ χέρνιβος

βωμοὺς περιραίνοντες.

960. σείον σὺ ταχέως.] These words are addressed to the victim, as Trygæus sprinkles him with water from the dripping brand, ὡς σείσῃ τὴν κεφαλὴν, says the Scholiast, καὶ ἐπινεύειν τοῖς ἱεροῖς δοκῇ, that he may nod his head, and so seem to assent to his own immolation. This was esteemed a favourable omen. Abp. Potter (Antiq. Book ii. chap. 4) refers to Plutarch de Orac. Defect. 436, where it is said that the priests were accustomed to sprinkle the victim, καὶ τὴν κίνησιν αὐτοῦ ἀποθεωρεῖν, and to the Scholiast on Apollonius Rhodius, i. 425, who, explaining the word προχύτας, says οἱ μὲν τὰς κριθὰς, οἱ δὲ τὸ ὕδωρ ὃ εἰώθασιν ἐμβάλλειν εἰς τὸ οὖς τοῦ ἱερείου, ἐπὶ τοῦ ἐπινεύειν τὸ ἱερεῖον. Grain, as well as water, was sprinkled on the victim's head.

961. χερνίπτου.] That it was deemed absolutely necessary to wash the hands, before presuming to offer sacrifice to the Gods, is shown in numberless passages from Homer downwards; and instances were recorded of the divine judgment which had, it was said, at once overtaken the impious wretch who had approached the altar χερσὶν ἀνίπτουσιν. It is to this practice, which found a place in the Mosaic ritual, as well as in the multitudinous sacrificial systems of the heathen world, the clean hands typifying the pure heart, that the Psalmist alludes, when he says (xxvi. 6) *I will wash my hands in innocency, O Lord, and so will I compass Thine altar.*

965. κριθῆν.] πρὸς τὴν κριθὴν παίξει, ὅτι τὸ τῶν ἀνδρῶν αἰδοῖον κριθὴν ἔλεγον.—

- TP. οὐχ αἱ γυναῖκές γ' ἔλαβον. OI. ἀλλ' εἰς ἐσπέραν
 δώσουσιν αὐταῖς ἄνδρες. TP. ἀλλ' εὐχόμεθα.
 τίς τῆδε ; ποῦ ποτ' εἰσὶ πολλοὶ κάγαθοί ;
- OI. τοισδὶ φέρε δῶ πολλοὶ γάρ εἰσι κάγαθοί.
- TP. τούτους ἀγαθοὺς ἐνόμισας ; OI. οὐ γὰρ, οἴτινες 970
 ἡμῶν καταχεόντων ὕδωρ τοσουτονὶ
 ἐς ταῦτὸ τοῦθ' ἐστάσ' ἰόντες χωριον ;
- TP. ἀλλ' ὡς τάχιστ' εὐχόμεθ', εὐχόμεσθα δῆ.
 ὦ σεμνοτάτη βασιλεια θεὰ,
 πότνι' Εἰρήνη,
 δέσποινα χορῶν, δέσποινα γάμων,
 δέξαι θυσίαν τὴν ἡμετέραν. 975
- OI. δέξαι δῆτ', ὦ πολυτιμήτη,
 νῆ Δία, καὶ μὴ ποίει γ' ἄπερ αἰ
 μοιχενόμεναι δρῶσι γυναῖκες. 980
 καὶ γὰρ ἐκεῖναι παρακλίνασαι
 τῆς αὐλείας παρακύπτουσιν
 κἂν τις προσέχη τὸν νοῦν αὐταῖς,
 ἀναχωροῦσιν
 κἄτ' ἦν ἀπίη, παρακύπτουσιν. 985
 τούτων σὺ ποίει μηδὲν ἔθ' ἡμᾶς.
- TP. μὰ Δί', ἀλλ' ἀπόφηνον ὄλην σαυτήν
 γενναιοπρεπῶς τοῖσιν ἔρασταῖς

Scholiast. I have translated it literally, though the double meaning of the English word "corn" is of course very different from that of the Greek word *κριθῆ*.

968. τίς τῆδε ;] It appears from the Scholiast that before the prayers commenced, the officiating priest (or rather perhaps the *κήρυξ*) addressed the congregation with the words *τίς τῆδε ; Whom have we here?* To which they replied, *πολλοὶ κάγαθοί*, that is to say, "We are

all pious worshippers; there is no profane person amongst us." The guilty had to withdraw from the sacred place: they could take no part in the prayers, *ἐκὰς ἐκὰς ἔστε βέβηλοι*. The congregation being thus sifted were, it would seem, sprinkled with holy water from the dripping brand (see on 959 supra), and the prayers began.

969. τοισδί.] *τοῖς χορευταῖς*. — Scholiast. The servant presses the chorus into the ceremony, in the character of a con-

- TRYG. Ay, but the women? SERV. If they haven't got one,
They'll get it by and bye. TRYG. Now, then, to prayers:
Who's here? where are our honest simple folk?
- SERV. Here: these are simple folk; I'll give to them.
- TRYG. What, these good simple folk? SERV. I'faith I think so;
Who, though we've poured such lots of water on them,
Yet stand stock still, and never budge a step.
- TRYG. Come, let us pray, no dallying; let us pray.
O Peace most holy, august, serene,
O heavenborn queen
Of the dance and song and the bridal throng,
These offerings take which thy votaries make.
- SERV. O mistress dear, we beseech you hear,
And act not you as the wantons do:
They love to spy at the passers by
Through the half-closed door,
And then if you heed, they are gone with speed;
If you turn away, in an instant they
Peep out once more as they did before.
But deal not thus unkindly with us.
- TRYG. No, by Zeus! but display in a true honest way
Your perfect entire full form to our view,

gregation, and plentifully besprinkles them with water, which they, it seems from 972 inf., huddle together to avoid.

973. εὐχόμεσθα δὲ.] I have left this line as it stands in the MSS.; though I almost think that Bentley is right in severing these two last words from the rest of the line, and assigning them to another speaker.

983. προσέχῃ τὸν νοῦν.] This expression is constantly used by the Attic writers (especially by Plato and Aristophanes) in

the general sense of "paying attention to" what is being said or done. But it is thought that (like the corresponding English phrase) it has a more special application in reference to lovers. See Hemsterhuys on Lucian's *Deor.* Dial. v., and to the passages there cited, add Lysias de cæde Erastosth. 6. I doubt, however, if Hemsterhuys is right in considering the line before us to be an example of that special signification.

ἡμῖν, οἷ σου τρυχώμεθ' ἤδη τρία καὶ δέκ' ἔτη.	990
λύσον δὲ μάχας καὶ κορκορυγὰς, ἵνα Λυσιμάχην σε καλῶμεν. παῦσον δ' ἡμῶν τὰς ὑπονοίας τὰς περικόμψους, αἷς στωμυλλόμεθ' εἰς ἀλλήλους·	995
μίξον δ' ἡμᾶς τοὺς Ἑλληνας πάλιν ἐξ ἀρχῆς φιλίας χυλῶ, καὶ συγγνώμη τινὶ πραοτέρᾳ κέρασον τὸν νοῦν· καὶ τὴν ἀγορὰν ἡμῖν ἀγαθῶν ἐμπλησθῆναι μεγάλων, σκορόδων, σικύων πρῶων, μήλων, ροιῶν, δούλοισι χλανισκιδίων μικρῶν· καὶ Βοιωτῶν γε φέροντας ἰδεῖν χῆνας, νήπτας, φάττας, τροχίλους· καὶ Κωπάδων ἔλθειν σφυρίδας,	1000 1005

990. *τρία καὶ δέκ' ἔτη.*] Reckoning from the first embroilment of Athens with the Peloponnesian confederacy in B.C. 434, by means of the Corcyraean War. The date of this Play is considered in the Preface.

992. *Λυσιμάχην.*] Bergler quotes the similar play upon the word in *Lysistrata*, 554, *οἶμαι ποτε Λυσιμάχας ἡμᾶς ἐν τοῖς Ἑλλήσι καλεῖσθαι.*

998. *μίξον χυλῶ.*] The metaphor seems to be borrowed from the culinary art. Cf. *Frogs*, 943. And with the general sentiment, compare *Lysistrata*, 580.

1000. *σκορόδων κ. τ. λ.*] We have already, *supr.* 246, seen that garlic was one of the chief productions of the Megarid. It was thence, too, that the Athenian markets were supplied with their cucum-

bers and their *χλανίσκια*. See *Acharnians*, 519-522. These *χλανίσκια*, called also *ἐξωμίδες*, were in truth the staple manufacture at Megara. *Μεγαρέων οἱ πλείστοι ἀπὸ ἐξωμιδοποιίας διατρέφονται.* Xen. Mem. ii. 7. 6. Apples of the finest flavour were brought from Sidus, in the vicinity of Corinth and Megara (*Athenæus*, iii. 22, and Schweighæuser's note). I do not know that any part of Hellas, except Bœotia (*Ath.* xiv. 64), was specially noted for an abundance of pomegranates; but it seems exceedingly probable that in this first group of articles Aristophanes is referring *exclusively* to the products of Megara and the Peloponnesians, and no doubt pomegranates, too, were obtainable from those regions also.

1004. *τροχίλους.*] A very similar, but

Who with constant desire
 These thirteen long years have been pining for you.
 When our fightings are stayed, and our tumults allayed,
 We will hail thee a Lady for ever :
 And O put an end to the whispers of doubt,
 These wonderful clever
 Ingenious suspicions we bandy about ;
 And solder and glue the Hellenes anew
 With the old-fashioned true
 Elixir of love, and attemper our mind
 With thoughts of each other more genial and kind.
 Moreover we pray that our market-place may
 Be furnished each day with a goodly display,
 And for garlic, and cucumbers early and rare,
 Pomegranates, and apples in heaps to be there,
 And wee little coats for our servants to wear.
 And Bœotia to send us her pigeons and widgeons,
 And her geese and her plovers : and plentiful creels
 Once more from Copais to journey with eels,

more complete, enumeration of the fish, fowl, and other luxuries, furnished in times of peace by Bœotia to the Athenian markets is given in Acharnians, 874-880. The *τροχιλος*, both there and here, is commonly translated "the wren;" but no wren would be found in such company as this, and it is clear from Athenæus, viii. cap. 5, that the trochilus was really an aquatic bird. Herodotus and Aristotle give the name of trochilus to the Egyptian *siksak*, which, from its habit of running about to snap up the flies that swarm around the sleeping crocodile, was anciently supposed to perform divers friendly offices for the gigantic reptile. And as the *siksak* is known to be a sort of plover (see Sir Gard-

ner Wilkinson's Ancient Egyptians, second series, chap. xiv., and Curzon's Monasteries of the Levant), it seems not unreasonable to suppose that the Hellenic trochilus also belonged to the plover tribe. And I had ventured to translate the word accordingly, even before I was aware that Buffon (vol. xix. pp. 468-9, Wood's translation) had already, on other grounds, suggested that the trochilus should be placed among the Waders, the family to which the plover belongs.

1005. *Κοπήδων*.] Volumes might be written on the subject of the Copaic eel, the darling of ancient epicures. Lurking about the "katavothra," or subterraneous channels (minutely described by Sir George Wheler, Colonel Leake, and others), through

καὶ περὶ ταύτας ἡμᾶς ἀθρόους
 ὀψωνοῦντας τυρβάξεσθαι
 Μορύχῳ, Τελέᾳ, Γλαυκέτῃ, ἄλλοις
 τένθαις πολλοῖς· κᾶτα Μελάνθιον
 ἦκειν ὕστερον εἰς τὴν ἀγορὰν,
 τὰς δὲ πεπρᾶσθαι, τὸν δ' ὀτοτύζειν,
 εἶτα μονωδεῖν ἐκ Μηδείας,
 ὀλόμαν ὀλόμαν', ἀποχηρωθεὶς
 τᾶς ἐν τεύτλοισι λοχευομένας·

1010

which the inland waters of Bœotia are discharged into the sea, these eels attained a prodigious size and fatness. In Ach. 885, Dicæopolis invokes the Copaic eel in strains which a lover might address to his mistress, or a worshipper to his divinity; and Athenæus (vii. 52-56) preserves many similar passages from the comic poets in eulogy of this "Helen of the dinner-table," this "holy divine Virgin of Copais." In *Lysistrata*, 35, where one speaker imprecates destruc-

tion on all the inhabitants of Bœotia, the other at once interposes with a saving clause, "except the eels." And see line 702 of the same Play. Some connoisseurs, indeed, preferred on the whole the eels of other waters, but none were cold to the charms of the Copaic eel. Thus the Sicilian Archestratus, in his hexameter poem on the Art of Cookery, whilst patriotically claiming the first place for eels caught in the Straits of Messina, yet admits that

Bards with abundance of rhyming
 Justly have sung the praise
 Of the eels of Copais and Strymon.
 Fine fat beauties are they;
 Ah well! in my conscience I feel
 Whatever a person may say,
 There's nothing so good as an eel.
 An eel is the primest of dishes,
 The virgin and queen of the fishes.

μεγάλοι τε γάρ εἰσι καὶ τὸ πάχος θαυμασταί.—Athenæus, vii. 53. And travellers in every age have, from their personal experience, celebrated the Copaic eels; from Pausanias, who says that they are μεγέθει μέγιστα καὶ ἐσθίειν ἥδιστα (ix. 24) down to Mr. Hughes and others, in recent times, who describe them as "of

an extraordinary size, firm in flesh, and of a delicious flavour."

1008. Μορύχῳ.] In the passage from the *Achærians*, referred to in the preceding note, the eel is described as φίλη Μορύχῳ. Morychus is again mentioned as an ὀψοφάγος in *Wasps*, 506. And "the Morychian"—ἡ Μορυχία—of which Plato speaks

And for us to be hustling, and tussling, and bustling,
 With Morychus, Teleas, Glaucetes, all
 The gluttons together besieging the stall,
 To purchase the fish: and then I could wish
 For Melanthius to come too late for the fair,
 And for *them* to be sold, and for *him* to despair,
 And out of his own Medea a groan

Of anguish to borrow,
 "I perish! I perish! bereaved of my sweet,
 My treasure, my darling, embowered in her beet;"

at the commencement of the Phædrus, is thought to be "a species of luxurious hotel, so called from this notorious voluptuary."—Sewell's Dialogues of Plato, chap. xxiii.; Ruhnken's Timæus, sub voc. *Μορυχία*; Ast on Plato ubi supr. Morychus and Glaucetes are coupled together as well-known epicures by Plato Comicus (see the Scholiast on Clouds, 110): and Glaucetes is mentioned as a devouring whale in Thes-moph. 1033. Teleas is satirized in the Birds, but not in the special character of a glutton. For Melanthius, see the note on 802 supr.

1014. *τεύτλοισι*.] The epicure had been picturing to himself a delicious eel upon his dinner-table, half concealed by the beet amid which it lay snugly ensconced. "That eels when dressed for the table were enveloped in beet, is plain," says Athenæus, vii. 56, "from many passages in the ancient comedians," and he proceeds to cite two extracts from Eubulus, in which the eel is described as a beautiful maiden, with a mantle of beet thrown round her. One is from his Echo:—

Νύμφα δ' ἀπειρόγαμος τεύτλη περι σώμα καλυπτὰ
 λευκόχρως παρέσται ἔγχελος.

Whitefleshed, tender, and sweet,
 Behold the immaculate virgin,
 Wrapped in her robes of beet,
 In peerless beauty emerging:

the other from his Ion:—

αἱ τε λιμοσόματοι
 Βοιώται παρήσαν ἐγγέλεις θεαί
 τεύτλ' ἀμπεχόμεναι.

The practice of garnishing eels with beet is noticed in Acharn. 894, and by Pherecrates apud Pollux, vi. Segm. 59. The beet was said to act as a corrective to certain unwholesome properties of the fish. See

Badham's Ancient and Modern Fish-tattle, chap. 17. In the Medea of Melanthius, from which this and the preceding line are borrowed, the phrase may have been τὰς ἐν Κόλλοισι λοχευόμενας.

- τοὺς δ' ἀνθρώπους ἐπιχαίρειν. ἦ 1015
ταῦτ', ὦ πολυτίμητ', εὐχομένοις ἡμῖν δίδου.
- ΟΙ. λαβὲ τὴν μάχαιραν' εἰθ' ὅπως μαγειρικῶς
σφάξεις τὸν οἶν. TP. ἀλλ' οὐ θέμις. ΟΙ. τὴν τί δή ;
- TP. οὐχ ἦδεταί δήπουθεν Εἰρήνη σφαγαῖς,
οὐδ' αἵματοῦται βωμός. ἀλλ' εἴσω φέρων, 1020
θύσας, τὰ μηρὶ' ἐξελὼν δεῦρ' ἔκφερε,
χοῦτω τὸ πρόβατον τῷ χορηγῷ σώζεται.
- ΧΟ. σέ τοι θύρασι χρῆ μένοντα τολύων
σχίζας δευρὶ τιθέναι ταχέως
τά τε πρόσφορα πάντ' ἐπὶ τούτοις. 1025
- TP. οὐκουν δοκῶ σοι μαντικῶς τὸ φρύγανον τίθεσθαι ;
ΧΟ. πῶς δ' οὐχί ; τί γάρ σε πέφευγ'
ἅσα χρῆ σοφὸν ἄνδρα ; ἦ δ' οὐ
σὺ φρονεῖς, ὅποσα χρεῶν ἐσ-
τι τὸν σοφῆ δόκιμον 1030
φρενὶ πορίμῳ τε τόλμῃ ;
- TP. ἡ σχίζα γοῦν ἐνημμένη τὸν Στιλβίδην πιέζει,
καὶ τὴν τράπεζαν οἶσομαι, καὶ παιδὸς οὐ δεήσει.
- ΧΟ. τίς οὖν ἂν οὐκ ἐπαινέσει-
εν ἄνδρα τοιοῦτον, ὅσ-
τις πόλλ' ἀνατλάς ἔσω- 1035

1020. οὐδ' αἵματοῦται βωμός.] The Scholiast says that unbloody sacrifices were offered to Peace on the festival of the Synœcia, which was held on the 16th of Hecatombæon, to commemorate (as we learn from Thuc. ii. 15; Plutarch Theseus, cap. 24) the consolidation by Theseus of the independent Attic communities into the one Athenian state.

1022. τῷ χορηγῷ σώζεται.] It is hardly correct to say, with Bothe and Richter, that

χορηγῷ is used *παρὰ προσδοκίαν* for *ἱερεῖ*: the whole expression τῷ χορηγῷ σώζεται is introduced *παρὰ προσδοκίαν*, the audience expecting to hear how the victim would be sacrificed, and not that the sacrifice would be altogether evaded, so as to spare the pocket of the wealthy citizen, whose allotted task it was to provide the expenses of the Play. We know from other writers that, besides training the Chorus, he had to supply them with dresses, and it is clear

And for all men to laugh at his sorrow.

These things we pray ; O mistress, grant us these.

Here take the cleaver : now with clever skill

Slaughter the sheep. TRYG. No, no, I must not. SERV. Why ?

Peace loves not, friend, the sight of victims slain :

Her's is a bloodless altar. Take it in,

And when you've slain it, bring the thighs out here.

There : now the sheep is—saved for the Choregus.

But you the while outside with us remaining,

Lay, handy and quick, these fagots of stick,

Whatever is needful ordaining.

G. Now don't you think I've laid the wood as well as most diviners could ?

CHOR. (*Admiringly.*) Yes ! just what I looked for from you.

All that is wise you can do.

All things that daring and skill

Suffice to fulfil

You can perform if you will.

G. (*Coughing.*) Dear ! how this lighted brand is smoking, your Stilbides is nearly choking ;

I'll bring the table out with speed ; a servant's help we shall not need.

CHOR. Sure all with admiration true

Will praise a man so clever,

from the present passage that he was also expected to furnish the regular accompaniments required for putting the Play on the stage, though not such superfluities as the nuts, figs, sweetmeats, etc., which some poets caused to be thrown among the audience. See the Scholiast on Plutus, 797.

1032. Στιλβίδην.] Stilbides was a celebrated diviner, living at Athens when the Peace was acted. He possessed great influence over Nicias, and seems to have exercised it with singular judgment and

good sense, so that his death, some time before the fatal close of the Sicilian expedition, was no inconsiderable misfortune.

Τῷ Νικίᾳ συνηέχθη τότε μηδὲ μάντιν ἔχειν ἔμπειρον· ὁ γὰρ συνήθης αὐτοῦ, καὶ τὸ πολὺ τῆς δεισιδαιμονίας ἀφαιρῶν, Στιλβίδης ἐτεθνήκει μικρὸν ἔμπροσθεν.—Plutarch, Nicias, cap. 23. The γούν in this verse seems to be used in deprecation, as it were, of the Chorus's too fulsome flattery. Σχίζα, as the Scholiast observes, is the proper term for the sacrificial wood.

σε τὴν ἱερὰν πόλιν ;
ὥστ' οὐχὶ μὴ παύσει ποτ' ὦν
ζηλωτὸς ἅπασιν.

- ΟΙ. ταυτὶ δέδραται. τίθεσο τῷ μηρῷ λαβῶν.
ἐγὼ δ' ἐπὶ σπλάγχχ' εἶμι καὶ θυλήματα. 1040
- ΤΡ. ἐμοὶ μελήσει ταυτά γ'. ἀλλ' ἤκειν ἐχρήην.
- ΟΙ. ἰδὸν, πάρειμι. μῶν ἐπισχεῖν σοι δοκῶ ;
- ΤΡ. ὅπτα καλῶς νυν αὐτά· καὶ γὰρ οὐτοσί
προσέρχεται δάφνη τις ἐστεφανωμένος.
τίς ἄρα ποτ' ἐστίν ; ΟΙ. ὡς ἀλαζῶν φαίνεται 1045
μάντις τίς ἐστίν. ΤΡ. οὐ μὰ Δί', ἀλλ' Ἰεροκλῆς.
- ΟΙ. οὗτός γέ πού 'σθ' ὁ χρησμολόγος οὐξ Ὀρεοῦ.
τί ποτ' ἄρα λέξει ; ΤΡ. δῆλός ἐσθ' οὗτός γ' ὅτι
ἐναντιώσεταιί τι ταῖς διαλλαγαῖς.
- ΟΙ. οὐκ, ἀλλὰ κατὰ τὴν κῦσαν εἰσελήλυθεν. 1050
- ΤΡ. μὴ νῦν ὀρᾶν δοκῶμεν αὐτόν. ΟΙ. εὐ λέγεις.
- ΙΕ. τίς ἢ θυσία ποθ' αὐτῆι καὶ τῷ θεῶν ;
- ΤΡ. ὅπτα σὺ σιγῇ, κάπαγ' ἀπὸ τῆς ὀσφύος.
- ΙΕ. ὅτῳ δὲ θύετ' οὐ φράσειθ' ; ἢ κέρκος ποιεῖ
καλῶς. ΟΙ. καλῶς δῆτ', ὦ πότνι' Εἰρήνη φίλη. 1055
- ΙΕ. ἄγε νυν ἀπάρχου, κᾶτα δὸς τὰπάργματα.

1036. *ἱερὰν πόλιν.*] In Knights, 582, Athens is called "the holiest spot of all the earth." And she is styled "the holy," in Knights, 1037, by Pindar in *Fragm. Dith.* (No. 3. Heyne), by Timocreon of Rhodes, apud Plutarch *Themistocles*, cap. 21 ; by Sophocles in the *Ajax*, 1222, and frequently elsewhere. The epithet, however, is merely an honorary one, conveying no special signification, and is freely applied to any city.

1043. *ὅπτα καλῶς νυν αὐτά.*] Trygæus, who had left the stage while the servant

was speaking, now returns with the *σπλάγχχνα*.

1046. *Ἰεροκλῆς.*] Hierocles is said to have been a real personage. The Scholiast preserves a line of Eupolis, *Ἰεροκλῆες, βέλτιστε χρησμοφῶν ἀναξ*, which, as Dindorf remarks, is probably modelled upon *Ἐτεόκλῆες, φέριστε Καδμείων ἀναξ*, Æsch. *Septem* 39. The distinction intended here between *μάντις* and *χρησμολόγος* is similar to that drawn between *μάντις* and *προφήτης* by Plato *Timæus*, 72 b. The *μάντις* predicted future events, the *χρησμολόγος*

Who passed such toils and dangers through,
 And saved the holy city too;
 An envied name for ever.

- SERV. I've done the job: here take and cook the thighs
 While I go fetch the inwards and the caes.
- TRYG. I'll see to this: you should have come before.
- SERV. Well, here I am: I'm sure I've not been long.
- TRYG. Take these, and roast them nicely: here's a fellow
 Coming this way, with laurel round his head.
 Who can he be? SERV. He looks an 'arrant humbug.
 Some seer, I think. TRYG. No, no; 'tis Hierocles.
- SERV. Oho! the soothsayer from Oreum, is it?
 What brings him here? TRYG. 'Tis evident he comes
 To raise some opposition to our truces.
- SERV. No, 'tis the savour of the roast attracts him.
- TRYG. Don't let us seem to notice him. SERV. All right.
- HIEROCLES. What is this sacrifice, and made to whom?
- TRYG. Roast on: don't speak: hands off the haunch remember.
- HIER. Will ye not say to whom ye sacrifice?
 This tail looks right. SERV. Sweet Peace! it does indeed.
- HIER. Now then begin and hand the firstlings here.

preserved and expounded the predictions of others. Many of them possessed, or pretended to possess, old prophecies of Bakis and other ancient seers, which they produced from time to time, as occasion required. A vagrant *χρησμολόγος* is introduced in the Birds, in precisely the same way as Hierocles here. So if an oracle was hard to understand, the *χρησμολόγοι*, as the professional interpreters, were called upon to expound it. See Hdt. vii. 142, 143. The Scholiast says that priests and prophets wore laurel wreaths as the badge of

their profession.

1054. ἡ κέρκος ποιεί καλῶς.] I have ventured against the authority of the MSS. and editions to give these words to Hierocles. The Scholiast explains the passage thus, ἡ οὐρά καλὰ σημαίνει ἔθος γὰρ εἶχον τὴν ὀσφύν καὶ τὴν κέρκον ἐπιτιθέναί τῳ πυρὶ, καὶ ἐξ αὐτῶν σημείους τισὶ κατανοεῖν εἰ εὐπρόσδεκτος ἡ θυσία. Hierocles, therefore, says, "The tail is going on well," in a sacrificial point of view. "It is, indeed," observes the servant, referring to the culinary process.

- ΤΡ.** ὄπτάν ἄμεινον πρότον. **ΙΕ.** ἀλλὰ ταυταγὶ
 ἤδη ὅστιν ὄπτά. **ΤΡ.** πολλὰ πράττεις, ὅστις εἶ.
 κατάτεμνε. ποῦ τράπεζα ; τὴν σπουδὴν φέρε.
- ΙΕ.** ἡ γλῶττα χωρὶς τέμνεται. **ΤΡ.** μεμνήμεθα. 1060
 ἀλλ' οἷσθ' ὃ δρᾶσον ; **ΙΕ.** ἦν φράσης. **ΤΡ.** μὴ διαλέγον
 ὑφὲν μηδέν. *Εἰρήνη γὰρ ἱερὰ θύομεν.*
- ΙΕ.** ὦ μέλειοι θνητοὶ καὶ νήπιοι, **ΤΡ.** ἐς κεφαλὴν σοί.
- ΙΕ.** οὔτινες ἀφραδίησι θεῶν νόου οὐκ ἄτοντες
 συνθήκας πεποίησθ' ἄνδρες χαροποῖσι πιθήκοις. 1065
- ΟΙ.** αἰβοὶ βοῖ. **ΤΡ.** τί γελᾶς ; **ΟΙ.** ἤσθην χαροποῖσι πιθήκοις.
- ΙΕ.** καὶ κέφοι τρήρωνες ἀλωπεκιδεῦσι πέπεισθε,
 ὧν δόλιαι ψυχαί, δόλιαι φρένες. **ΤΡ.** εἶθε σου εἶναι
 ὄφελεν, ὦλαζών, οὕτωσὶ θερμὸς ὁ πλεύμων.
- ΙΕ.** εἰ γὰρ μὴ Νύμφαι γε θεαὶ Βάκις ἐξαπάτασκον, 1070
 μηδὲ Βάκις θνητοῦς, μηδ' αὖ Νύμφαι Βάκις αὐτὸν,
- ΤΡ.** ἐξώλης ἀπόλοι', εἰ μὴ παύσαιο βακίζων.
- ΙΕ.** οὐπω θέσφατον ἦν Εἰρήνης δέσμ' ἀναλύσαι,

1060. ἡ γλῶττα χωρὶς τέμνεται.] This formula, which occurs again in *Birds*, 1705, and *Plutus*, 1110, is said to refer to a custom of cutting out the victim's tongue, and keeping it apart till the close of the feast, to be offered with libations of wine to the Herald *Hermes*, when the party broke up to retire to rest. There are many passages (all of which, I believe, are cited by *Florent Chretien* and *Bergler*), in which this custom is mentioned; but its origin and meaning were obscure, even to the ancients themselves. *Athenæus* (i. cap. 28) says that the libation was made to *Hermes* as the patron of sleep, and that the tongue was selected διὰ τὴν ἐρμηνείαν. Various other explanations of the rite are suggested by the *Scholians* on *Homer's Odyssey*, iii.

332, 341; on *Apollonius Rhodius*, i. 517; and on the above-mentioned passages of *Aristophanes*; as, that it was intended as a sign that what had passed was not to be divulged, or as a peace-offering for any idle word which might have offended the Divine Majesty, or as a memorial of some legendary adventure; or the like.

1061. ἦν φράσης.] *I shall, if you tell me.* This is an Attic colloquialism, frequently used by *Plato*: *Οἶσθα οὐδ' ἠγοῦμαι ἀγαθόν*; **Ἄν εἴπης, εἶφη.*—*Rep.* iii. 408 D; ix. 587 B.

1063. ὦ μέλειοι.] At the word *Peace*, *Hierocles* at once starts off in heroics.—*ἐς κεφαλὴν σοί* is the common form of throwing back upon a speaker an ill-omened or offensive observation. Thus,

- TRYG. It must be roasted first. HIER. It's roasted now.
- TRYG. You're over-busy, man, who'er you are.
Cut on: why, where's the table? bring the wine.
- HIER. The tongue requires a separate cut. TRYG. We know.
Now will you please? HIER. Yes, tell me. TRYG. Mind your business.
Don't talk to us: we sacrifice to Peace.
- O ye pitiful fools! TRYG. Pray speak for yourself, my good fellow.
- Ye who, blindly perverse, with the will of the Gods unacquainted,
Dare to traffic for Peace, true men with truculent monkeys.
- O! O! O! TRYG. What's the matter? SERV. I like his truculent monkeys.
- Silly and timorous gulls, ye have trusted the children of foxes:
Crafty of mind and crafty of soul. TRYG. You utter impostor,
O that your lungs were as hot as a piece of the meat I am roasting!
- If the prophetic nymphs have not been imposing on Bakis,
No, nor Bakis on men, nor the nymphs, I repeat, upon Bakis,
- O perdition be yours if you don't have done with your Bakis!
Then is the hour not come for the fetters of Peace to be loosened.

in Plato's Euthydemus, cap. xii., when some one had spoken of destruction in connexion with Ctesippus's boy-love, Ctesippus retorts, "If it were not somewhat unmannerly, I would say *Σοὶ εἰς κεφαλὴν*," where see Dr. Routh's note. And compare Ach. 833, Plutus, 650.

1067. *ἀλωπεκιδεῦσι*.] A very similar phrase is used in relation to the Lacedæmonians in Lysistrata, 1269; and in the Acharnians, 308, they are described as people *οἴσιν οὔτε βωμὸς οὔτε πίστις οὔθ' ὄρκος μένει*. The Scholiast refers to Eurip. Andromache, 445, *Σπάρτης ἔνοικοι δόλια βουλευτήρια, ψευδῶν ἄνακτες*. On these and similar charges brought by Athenian writers against the good faith of Sparta, see Müller's Dorians, iv. 9, 5, notes.

1069. *οὔτωσὶ θερμὸς*.] I imagine that Trygæus, as he says this, is burning his hands with the roasting meat. Cf. Wasps, 918, and Mitchell's note.

1070. *Βάκιν*.] The Bakis here referred to was an ancient Bœotian prophet, whom Pausanias describes as a man possessed by the Nymphs—*κατάσχετον ἄνδρα ἐκ Νυμφῶν* (x. 12, cf. Id. iv. 27), which accounts for his being here represented as a medium between the Nymphs and mankind. His prophecies, which are again mentioned in the Knights and in the Birds, were held in great repute at the time of the Persian war. Herodotus cites them four times, and always as having been fulfilled to the letter. Pausanias, too, repeatedly testifies to their veracity.

- ἀλλὰ τότε πρότερον TP. τοῖς ἀλσί γε παστέα ταντί.
- IE. οὐ γάρ πω τοῦτ' ἐστὶ φίλον μακάρεσσι θεοῖσιν, 1075
φυλόπιδος λήξαι, πρὶν κεν λύκος οἶν ἕμεναιοῖ.
- TP. καὶ πῶς, ὦ κατάρατε, λύκος ποτ' ἂν οἶν ἕμεναιοῖ ;
- IE. ὡς ἡ σφονδύλη φεύγουσα ποιηρότατον βδεῖ,
χῆ κώδων ἀκαλανθὶς ἐπειγομένη τυφλὰ τίκει,
τουτάκις οὐπω χρῆν τὴν εἰρήνην πεποιῆσθαι.
- TP. ἀλλὰ τί χρῆν ἡμᾶς ; οὐ παύσασθαι πολεμοῦντας, 1080
ἢ διακαυνιάσαι πότεροι κλαυσούμεθα μείζον,
ἐξὸν σπεισαμένοις κοινῇ τῆς Ἑλλάδος ἄρχειν ;
- IE. οὐποτε ποιήσεις τὸν καρκίνον ὀρθὰ βαδίζων.
- TP. οὐποτε δειπνήσεις ἔτι τοῦ λοιποῦ ἔν πρυτανείῳ,

1077. καὶ πῶς.] This line was first supplied by Invernizzi from the Ravenna MS. With the phrase πρὶν κεν λύκος οἶν ἕμεναιοῖ Erasmus compares Horace Ode i. 33, "prius Appulis Jungentur capreae lupis quam," etc.

1078. σφονδύλη.] Schneider on Aristotle Hist. Animal. v. 7, collects the various passages wherein the ancient writers have mentioned the σφονδύλη, which appears to have been a sort of beetle. Kirby and Spence in their 21st letter ("Means by which insects defend themselves") enumerate a variety of insects, mostly beetles, which, "when urged by danger, endeavour to repel it by emitting disagreeable scents or fluids." The common cocktail beetle defends itself in this manner. "It has the power of throwing out a most disgusting odour, which is penetrating and persistent to a degree, refusing to be driven off even with many washings."—Wood's Nat. Hist. iii. 465. "But of all beetles," says an anonymous writer on Insect Warfare, "commend me for military effect to the famous Bom-

bardier, as it is called, which defends itself with a report and a little puff of smoke, banging away at its enemy like a gunboat, up to twenty rounds. It is true that there is vox et præterea nihil, unless you except the smell of the engagement, for the piece is not shotted."

1079. ἀκαλανθίς.] This refers to a proverb preserved by the Scholiast, ἡ κίων σπεύδουσα τυφλὰ τίκει. The word ἀκαλανθίς is said to signify a goldfinch in Birds, 874, seemingly from ἀκανθα, a thistle; but it is here used as an epithet of a dog παρά τὸ αἰκάλλειν ἴσως τοὺς γνωρίμους, ἰλακτεῖν δὲ τοὺς ξένους, as the Scholiast at Birds, ubi supr. (cited by Bergler), remarks. The language is purposely obscure and enigmatic, something in the manner of Lycophron.

1082. κοινῇ τῆς Ἑλλάδος ἄρχειν.] This is no mere comic suggestion: it was much in men's minds at this epoch that Athens and Sparta were in reality coalescing to obtain the joint supremacy of Hellas, and the idea had a powerful influ-

- No; for before that hour— TRYG. This piece is with salt to be sprinkled.
- IER. Yea, it is far from the mind of the Ever-blessed Immortals
That we should cease from the strife, till the wolf and the lamb be united.
- RYG. How, you scoundrel accurst, can the wolf and the lamb be united?
- IER. What if the beetle, alarmed, emit a most horrible odour?
What if the wagtail yapper produce blind young in its hurry?
So is the hour not come for Peace to be sanctioned between us.
- RYG. What then, what is to come? Are we never to cease from the battle,
Always to chance it out, which most can enfeeble the other,
When we might both join hands, and share the dominion of Hellas?
- IER. Canst thou tutor the crab to advance straight forward? thou canst not.
- RYG. Wilt thou dine any more in the Hall of Assembly? thou wilt not;

ence over the political combinations of the period. It derived additional force from the significant circumstance that, in the peace which was concluded a few days after the exhibition of this Play, a joint power was reserved to Athens and Sparta, enabling them, without the concurrence of the other Hellenic states, to alter the articles of the treaty: *τοῦτο γὰρ τὸ γράμμα μάλιστα τὴν Πελοπόννησον διεθορύβει, καὶ ἐς ὑποψίαν καθέστη μὴ μετὰ Ἀθηναίων σφᾶς βούλωνται Λακεδαιμόνιοι δουλώσασθαι* (Thuc. v. 29; cf. Id. iv. 20; and Diodorus Siculus, xii. cap. 75).

1084. *δειπνήσεις ἐν πρυτανείῳ.*] A dinner was served up daily at the public expence, in the Prytaneum, which was considered the domestic hearth of the commonwealth (*ἑστία τῆς πόλεως*, Pollux ix. Segm. 40), and as such was embellished with consecrated images of Peace and Hestia (Paus. i. 18). Hestia was indeed the special patroness of all Prytanea, whence Pindar, in the eleventh Nemean Ode, addresses her as Παῖ Ῥέας, ἃ τε Πρυ-

τανεία λέλογχας, Ἑστία, and speaks of her *ἀέναοι τράπεζαι*. The Prytanes for the time being had places, *ex officio*, at the table (Pollux viii. 155; Ruhnken's Timæus, sub voc. *θόλος*; Scholiast at Lucian's Prometheus, 4); and there, too, were entertained foreign ambassadors, successful envoys, and others whom for their public services the State delighted to honour (Pollux ix. 40; cf. Ach. 125; Knights, 535, 709; Frogs, 764). This was the famous *σίτῆσις ἐν Πρυτανείῳ*, so familiar from the Attic orators. So in Plato's Apology, 36 D, Socrates says to his judges that, if he must fix his own sentence, he should name a *σίτῆσις ἐν Πρυτανείῳ*, as to a public benefactor; and Lucian, *ubi supr.*, makes Prometheus say that the benefits which he had conferred upon mankind would have been more aptly recompensed by a *σίτῆσις ἐν Πρυτανείῳ*, than by the vulture and the Caucasus. For a decree conferring upon some person (the name is lost) a perpetual *σίτῆσις ἐν Πρυτανείῳ*, a perpetual *προεδρία* at the

- οὐδ' ἐπὶ τῷ πραχθέντι ποιήσεις ὕστερον οὐδέν. 1085
- ΙΕ. οὐδέποτ' ἂν θείης λείων τὸν τραχὺν ἐχίνον.
- ΤΡ. ἄρα φενακίζων ποτ' Ἀθηναίους ἔτι παύσει ;
- ΙΕ. ποῖον γὰρ κατὰ χρησμὸν ἐκαύσατε μῆρα θεοῖσιν ;
- ΤΡ. ὄνπερ κάλλιστον δήπου πεποίηκεν Ὀμηρος·
ὡς οἱ μὲν νέφος ἐχθρὸν ἀπωσάμενοι πολέμοιο 1090
Εἰρήνην εἴλοντο καὶ ἰδρύσανθ' ἱερεῖα.
αὐτὰρ ἐπεὶ κατὰ μῆρ' ἐκάη καὶ σπλάγχχ' ἐπάσαντο,
ἔσπενδον δεπάεσσιν· ἐγὼ δ' ὄδον ἡγεμόνευον·
χρησμολόγῳ δ' οὐδεὶς ἐδίδου κώθωνα φαειόν.
- ΙΕ. οὐ μετέχω τούτων· οὐ γὰρ ταῦτ' εἶπε Σίβυλλα. 1095
- ΤΡ. ἀλλ' ὁ σοφός τοι νῆ Δί' Ὀμηρος δεξιὸν εἶπεν
ἀφρήτωρ, ἀθέμιστος, ἀνέστιός ἐστιν ἐκεῖνος,
ὃς πολέμου ἔραται ἐπιδημίου ὀκρυνέοντος.
- ΙΕ. φράζεο δὴ, μὴ πῶς σε δόλω φρένας ἐξαπατήσας
ἱκτίνος μάρψῃ. ΤΡ. τουτὶ μέντοι σὺ φυλάττου, 1100
ὡς οὗτος φοβερὸς τοῖς σπλάγχχοις ἐστὶν ὁ χρησμός.
ἔγχει δὴ σπουδὴν καὶ τῶν σπλάγχχων φέρε δευρί.
- ΙΕ. ἀλλ' εἰ ταῦτα δοκεῖ, κἀγὼ μαντῶ βαλανεύσω.
ΤΡ. σπουδὴ σπουδῆ.

games, and the right of placing his statue in any part of the Agora, except beside the statues of Harmodius and Aristogiton, see Wordsworth's *Athens and Attica*, 110. The Scholiast tells us that this honour was granted to the soothsayer Lampon, and no doubt he very much enjoyed it, if the account given in *Athenæus*, viii. 33, of his gormandizing propensities be correct. And probably he was not the only member of his craft who found his harvest in these times of public anxiety and suspense, and therefore of public superstition.

1085. ἐπὶ τῷ πραχθέντι.] ἐπὶ τῷ γενέ-

σθαι τὴν εἰρήνην.—Scholiast. *after what has occurred.*

1090. ὡς οἱ μὲν.] These verses are extemporised by Trygæus in imitation of the Homeric style and phraseology. Brunck, Dindorf, and Richter refer to *Iliad* i. 464, xvi. 301, xvii. 243; *Od.* vi. 261, vii. 137; for sundry of the expressions and sentences here strung together. The phrase ἐγὼ δ' ὄδον ἡγεμόνευον is repeated by Theocritus, xi. 27. The κώθων was a drinking-cup, much used in the Lacedæmonian armies; its interior surface seems to have been broken by sundry ridges, ἄμβωνας, and it was found that, when the soldiers on cam-

No, nor ever again shall thy cheating knavery prosper.

Thou wilt never be able to smooth the spines of the hedgehog.

Wilt thou never desist bamboozling the people of Athens ?

Say, what oracle taught you to burn the thighs of the victim ?

This, the wisest and best, delivered by Homer the poet :

When they had driven afar the detestable cloud of the battle,

Then they established Peace, and welcomed her back with oblations,

Duly the thighs they burned, and ate the tripe and the inwards,

Then poured out the libations ; and I was the guide and the leader ;

None to the soothsayer gave the shining beautiful goblet.

Nothing I know of these : these did not come from the Sibyl.

Nay, but wisely and well spake Homer the excellent poet :

Tribeless, lawless, and hearthless is he that delighteth in bloodshed,

Bloodshed of kith and kin, heart-sickening, horrible, hateful !

Take thou heed, or a kite, by a trick thy attention beguiling,

Down with a swoop may pounce. TRYG. (*To the servant.*) Ah ! take heed really and truly.

That's an alarming hint : it bodes no good to the inwards.

Pour the libation in, and hand me a piece of the inwards.

Nay, but if such is the plan, I too for myself will be cater.

TRYG. Pour libation ! pour libation !

paigns were reduced to drink muddy water, these ridges arrested the sediment, and only the clearer water passed over to the drinker's lips. Such, at least, I take to be the meaning of the description given of this cup by Critias in a passage of his Lacedæmonian Republic, cited both by Plutarch, Lycurgus, cap. 9, and by Athenæus, xi. 66.

1095. Σίβυλλα.] It is unnecessary here to discuss the various theories which have been advanced respecting the origin, the history, the books, of the Sibyls ; but I may mention, without presuming to offer an opinion upon, Mr. Max Müller's conjecture that Sibylla is derived from *sabius*,

a supposed Italian form of *sapiens*, and so merely means a wise woman.—Lectures on the Science of Language, p. 95, note.

1097. ἀφρήτωρ.] This and the following line are cited from Iliad ix. 63.

1100. ἰκτίνος μάρψη.] The oracle leaves in uncertainty the object of the kite's swoop ; but the language naturally pointed to the *σπάγχνυα* (see Birds, 892), and Trygæus alarmed at this, and by the hungry glances which Hierocles is casting at the meat, cautions the servant to be on his guard ; lest Hierocles himself should be preparing to play the part of the symbolical kite.

- ΙΕ.** ἔγχει δὴ κάμοι καὶ σπλάγχων μοῖραν δρεξον. 1105
ΤΡ. ἀλλ' οὐπω τοῦτ' ἐστὶ φίλον μακάρεσσι θεοῖσιν
ἀλλὰ τόδε πρότερον, σπένδειν ἡμᾶς, σὲ δ' ἀπελθεῖν.
ὦ πότνι' Εἰρήνη, παράμεινον τὸν βίον ἡμῖν.
- ΙΕ.** πρόσφερε τὴν γλώτταν. **ΤΡ.** σὺ δὲ τὴν σαντοῦ γ' ἀπένεγκον.
ΙΕ. σπονδή. **ΤΡ.** καὶ ταυτὶ μετὰ τῆς σπονδῆς λαβὲ θάπτον. 1110
ΙΕ. οὐδεὶς προσδώσει μοι σπλάγχμων; **ΤΡ.** οὐ γὰρ οἶόν τε
ἡμῖν προσδιδόναι, πρὶν κεν λύκος οἶν ὑμεναιοῖ.
- ΙΕ.** ναὶ πρὸς τῶν γονάτων. **ΤΡ.** ἄλλως, ὦ τᾶν, ἱκετεύεις·
οὐ γὰρ ποιήσεις λείον τὸν τραχὺν ἐχθίνον. 1115
ἄγε δὴ, θεαταί, δεῦρο συσπλαγχνεῦτε
μετὰ νῶν. **ΙΕ.** τί δ' ἔγωγε; **ΤΡ.** τὴν Σίβυλλαν ἔσθιε.
- ΙΕ.** οὐ τοι μὰ τὴν Γῆν ταῦτα κατέδεσθον μόνω,
ἀλλ' ἀρπάσομαι σφῶν αὐτά· κείται δ' ἐν μέσῳ.
- ΤΡ.** ὦ παῖε παῖε τὸν Βάκιν. **ΙΕ.** μαρτύρομαι.
ΤΡ. κᾶγωγ', ὅτι τέθνης εἰ σὺ κάλαζὼν ἀνήρ. 1120
παῖ' αὐτὸν ἐπέχων τῷ ξύλῳ τὸν ἀλαζόνα.
ΟΙ. σὺ μὲν οὖν· ἐγὼ δὲ τουτοῦ τῶν κωδίων,
ἀλάμβαν' αὐτὸς ἑξαπατῶν, ἐκβολβιῶ.
οὐ καταβαλεῖς τὰ κώδι', ὦ θνηπόλε;
ἤκουσας; ὁ κόραξ οἶος ἦλθ' ἐξ' Ὀρεοῦ. 1125
οὐκ ἀποπετήσει θάπτον εἰς Ἑλύμιον;

1106. ἀλλ' οὐπω τοῦτ' ἐστὶ φίλον.] Here and in several of the subsequent lines, Trygæus is retorting upon the soothsayer his own oracular utterances.

1110. ταυτὶ λαβὲ θάπτον.] These words, I think, are addressed to Hierocles, Trygæus at the same time flinging at him some of the refuse.

1118. ἀρπάσομαι.] The Scholiast says that there was here a stage direction, παρε-

πιγραφῆ· ταῦτα γὰρ εἰπὼν χλευάζει, καὶ ἀναιδῶς ἀρπάζει. καὶ ἐπιδραμοῦντες κατέλαβον καὶ ἐτόπτησαν.

1122. κωδίων.] The skin of the victim was the perquisite of the priest. Compare Thesm. 758, where Mnesilochus insultingly gives back to his feminine adversary her empty wine-skin, after having drained its contents:

MN. τουτὶ τὸ δέρμα τῆς ἱερείας γίγνεται.

ΓΥ. τί τῆς ἱερείας γίγνεται; MN. τουτὶ λαβέ.

- IER. Pour it in also for me, and reach me a share of the inwards.
 TRYG. That is far from the mind of the Ever-blessed Immortals.
 Yea, for before that hour—you go, we'll pour the libation.
 Holy and reverend Peace, abide with thy servants for ever.
- IER. Now, fetch hither the tongue. TRYG. You, take yours off I'd advise you.
- IER. Pour the libation in. TRYG. Take that to assist the libation.
- IER. What! will none of you give me some meat? TRYG. 'Tis strictly forbidden.
 You no inwards can have till the wolf and the lamb be united.
- IER. Do, by your knees I beseech. TRYG. But fruitless are all your beseechings.
 Thou wilt never be able to smooth the spines of the hedgehog.
 Come now, spectators, won't you share the mess
 Along with us? HIER. And I? TRYG. You? eat your Sibyl.
- HIER. No, by the Earth, you two shan't feast alone!
 I'll snatch a piece away: 'tis all in common.
- TRYG. Strike Bakis, strike! HIER. I call them all to witness—
- TRYG. And so do I, that you're a rogue and glutton.
 Lay on him with the stick: strike, strike the rascal!
- SERV. You manage that, while I peel off the skins
 Which he has gathered by his cozening tricks.
 Now, sacrificer, off with all your skins.
 O what a crow from Oreus have we here!
 Back to Elymnum! flutter off: shoo! shoo!

MN. This skin, fair priestess, is *your* perquisite.

WOMAN. What is my perquisite? MN. This skin, fair priestess.

Hierocles appears to have been clad in an abundance of these perquisites.

1125. κόραξ.] Can the speaker be intending to compare Hierocles denuded of the skins to the crow (for the fable is told of the crow as well as of the daw) stripped of its borrowed plumes? *Movcat corniculā risum Furtivis nudata coloribus* (Hor. Ep. i. 3, 19). Or is he merely alluding, as the Scholiast suggests (κόρακα εἶπεν ἐπειδὴ

ἤπραζεν) to the rapacity of the soothsayer, who is still clutching after the σπλάγχνα, not heeding, and as though not hearing (ἤκουσας;), the servant's objurgations? Elymnum is said to have been the name of some small place in the neighbourhood of Oreus. With these words Trygæus and the servant leave the stage, driving Hierocles before them.

ΧΟ. ἤδομαι γ', ἤδομαι

κράνους ἀπηλλαγμένους
τυροῦ τε καὶ κρομμύων.

οὐ γὰρ φιληδῶ μάχαις,

1130

ἀλλὰ πρὸς πῦρ διέλ-
κων μετ' ἀνδρῶν ἐταί-

ρων φίλων, ἐκκέας

τῶν ξύλων ἅτ' ἂν ἦ

δανότατα τοῦ θέρους

ἐκπεπρισμένα,

1135

κάνθρακιζων τούρεβίνθου,

τήν τε φηγὸν ἐμπυρεύων,

χάμα τὴν Θραῖτταν κυνῶν,

τῆς γυναικὸς λουμένης.

οὐ γὰρ ἔσθ' ἥδιον ἢ τυχεῖν μὲν ἥδη ὄσπαρμένα,

1140

τὸν θεὸν δ' ἐπιψακάζειν, καὶ τιν' εἰπεῖν γείτονα,

εἰπέ μοι, τί τηνικαῦτα δρῶμεν, ὦ Κωμάρχιδη ;

ἐμπιεῖν ἔμοιγ' ἀρέσκει, τοῦ θεοῦ δρῶντος καλῶς.

ἀλλ' ἄφευγε τῶν φασήλων, ὦ γύναι, τρεῖς χοῦνικας,

τῶν τε πυρῶν μίξον αὐτοῖς, τῶν τε σύκων ἔξελε,

1145

τόν τε Μανῆν ἢ Σύρα βωστρησάτω κ τοῦ χωρίου.

οὐ γὰρ οἶόν τ' ἐστὶ πάντως οἰναρίζειν τήμερον

1127. ΧΟΡΟΣ.] We have here, together with a new strophe and antistrophe, the epirrhema and antepirrhema which were omitted in the regular Parabasis of the Play ; see note on 729 supr.

1129. τυροῦ τε καὶ κρομμύων.] These were part of the soldiers' victuals. See supr. 368, 529 ; Ach. 550, 1099 ; Knights, 600, etc.

1131. διέλκων.] The Scholiasts give two interpretations of this word : συμπίνων and διάγων. The former is universally adopted, and Bergler compares Knights, 107, ἐλαχ' ἔλακε

τὴν τοῦ δαίμονος τοῦ Πραμνίου, and a fragment of the Γεωργοὶ preserved by Stobæus (Florilegium Tit. lv. 2, Gaisford) διελκύσαι τῆς τρυγός. And although it does not necessarily follow from these passages that διέλκων, standing alone, can bear this meaning, yet I think that such must certainly be the case here, for the description of a party sitting round the fire, roasting ἐρέβινθοι (chickpease) and φηγοὶ (which, if not actually chesnuts, were certainly fruit of that class), would be very incomplete without some allusion to the wine-

CHOR. What a pleasure, what a treasure,
 What a great delight to me,
 From the cheese and from the onions
 And the helmet to be free.
 For I can't enjoy a battle,
 But I love to pass my days
 With my wine and boon companions
 Round the merry merry blaze,
 When the logs are dry and seasoned,
 And the fire is burning bright,
 And I roast the pease and chesnuts
 In the embers all alight,
 —Flirting too with Thratta
 When my wife is out of sight.

(PIRRHEMA.) Ah, there's nothing half so sweet as when the seed is in the ground,
 God a gracious rain is sending, and a neighbour saunters round.
 O Comarchides! he hails me: how shall we enjoy the hours?
 Drinking seems to suit my fancy, what with these benignant showers.
 Therefore let three quarts, my mistress, of your kidney-beans be fried,
 Mix them nicely up with barley, and your choicest figs provide;
 Syra run and shout to Manes, call him in without delay,
 'Tis no time to stand and dawdle pruning out the vines to-day,

cup. Thus, Xenophanes of Colophon, cited by Athenæus in his chapter on *ἐρέβινθοι* (ii. 44) says

παρ' πυρὶ χρῆ τοιαῦτα λέγειν, χειμῶνος ἐν ἄρῃ,
 ἐν κλίῃ μαλακῇ κατακείμενον, ἐμπλεον ὄντα,
 πίνοντα γλυκὺν οἶνον, ὑποτρόγωντ' ἐρέβινθους.

and Plato Rep. ii. 372 c, *Τραγήματα παραθήσομεν αὐτοῖς τῶν τε σύκων καὶ ἐρέβινθων καὶ κυάμων, καὶ μύρτα καὶ φηγοῦς σποδιοῦσι πρὸς τὸ πῦρ, μετρίως ὑποπίνοντες*, though the use of the word *τραγήματα* there shows that the *ἐρέβινθοι* were to be eaten fresh, not dry and roasted; see Phœnias apud Athenæum ubi supr. Thratta is in Aris-

tophanes the common name for a maid-servant; a *nomen gentile*, like Syra below.

1142. *Κωμαρχίδη.*] Comarchides is a fit name for the Coryphæus here, whether it means a leader of the revels (from *κῶμος*), or a village-magnate (from *κώμη*). So *Κωμίας* is used in *Wasps*, 230, and there also in connexion with Charinades.

- οὐδὲ τυνητλάζειν, ἐπειδὴ παρδακὸν τὸ χωρίον
 κάξ ἐμοῦ δ' ἐνεγκάτω τις τὴν κίχλην καὶ τὸ σπίνω·
 ἦν δὲ καὶ πνός τις ἔνδον καὶ λαγῶα τέτταρα, 1150
 εἴ τι μὴ ἕξηνεγκεν αὐτῶν ἢ γαλῆ τῆς ἐσπέρας·
 ἐψόφει γοῦν ἔνδον οὐκ οἶδ' ἅττα κάκυδοιδόπα·
 ὦν ἐνεγκ', ὦ παῖ, τρί' ἡμῖν, ἐν δὲ δοῦναι τῷ πατρί·
 μυρρίνας τ' αἴτησον ἐξ Αἰσχινάδου τῶν καρπίμων·
 χᾶμα τῆς αὐτῆς ὁδοῦ Χαρινάδην τις βωσάτω, 1155
 ὡς ἂν ἐμπλή μὲθ' ἡμῶν,
 εὖ ποιούντος κώφελούντος
 τοῦ θεοῦ τάρωματα.
 Ἕνικ' ἂν δ' ἀχέτας
 ἄδη τὸν ἡδὺν νόμον, 1160
 διασκοπῶν ἥδομαι
 τὰς Δημνίας ἀμπέλους,
 εἰ πεπαίνουσιν ἡ-
 δη· τὸ γὰρ φῆτυ πρῶ-
 ον φύσει· τὸν τε φή-
 ληχ' ὄρων οἰδάνοντ'· 1165

1150. πνός.] is the cow's first milk after calving, called by the Latins *colostrum*, which Pliny, xxviii. 33, defines to be "prima a partu spongiosa densitas lactis," where see Harduin's note. Martial, xiii. 38, says, "De primo matrum lacte colostrum damus."—λαγῶα λέγεται κρέα says Trypho apud Athenæum, ix. 62, on which Casaubon remarks, "Quemadmodum κρέα aut κρεάδια dicebant τρία vel τέτταρα pro frustis carnum tribus aut quatuor, sic et λαγῶα similiter." Beestings and hare are mentioned together in Wasps, 709, where to live ἐν πᾶσι λαγῶις Καὶ στεφάνοισιν παντοδαποῖσιν καὶ πνῶ καὶ πυριάτῃ is held up as a tempting picture of luxury and good cheer.

1154. μυρρίνας.] There were many purposes for which the myrtle would be required at a convivial entertainment. A myrtle branch was the badge of minstrelsy, passed to each guest as his turn arrived to sing (Plutarch *Syr̄pos.* i. 615; see *Clouds*, 1364, and *Dicaearchus* quoted by the *Scholias* there). Myrtle-wreaths, too, were worn by the revellers themselves; (*Eurip. Alcestis*, 775) and it would seem from *Plato Rep.* ii. 372 B—κατακλινέντες ἐπὶ στιβάδων ἐστρωμένων μίλακι τε καὶ μυρρίναις ἐπιπίνοντες τοῦ οἴνου—that the very couches were sometimes strewn with myrtle. Moreover a thrush has just been ordered (1149 *supr.*), and that thrushes when served up for the table were garnished with myrtle may,

Nor to break the clods about them, now the ground is soaking through.
 Bring me out from home the fieldfare, bring me out the finches two,
 Then there ought to be some beestings, four good plates of hare beside
 (Hah! unless the cat purloined them yesterday at eventide;
 Something scuffled in the pantry, something made a noise and fuss);
 If you find them, one's for father, bring the other three to us.
 Ask Æschinades to send us myrtle branches green and strong;
 Bid Charinades attend us, shouting as you pass along.

Then we'll sit and drink together,
 God the while refreshing, blessing
 All the labour of our hands.

(ANTISTROPHE.) O to watch the grape of Lemnos
 Swelling out its purple skin,
 When the merry little chirpings
 Of the grasshoppers begin;
 For the Lemnian ripens early.
 And I watch the juicy fig
 Till at last I pick and eat it
 When it hangeth soft and big;

perhaps, be gathered from the lines of Pherecrates, quoted at 1197 inf. With respect to the epithet *καρπίμων*, "myrtles of the fruitful kind," it must be remembered that the fruit of the myrtle was formerly applied to a great variety of culinary and medicinal uses. See Pliny Nat. Hist. xiv. 19, xv. 7, 35-38, xxiii. 81-83. Columella, xii. 38, gives some very precise recipes for the manufacture of myrtle wine, some species of which are highly recommended by Pliny as a wholesome beverage, very grateful to invalids, and one "which cheers but not inebriates." Useful oils were extracted from the myrtle: its leaves and berries were alike

esteemed for their healing properties; and, before the introduction of pepper, it was in common use as a condiment. Myrtle-berries, too, seem to have been ordinarily eaten as a fruit. Athenæus, more than once, quotes comic fragments in which *μύρα* are enumerated among other dainties (ii. 39, iii. 7, xiv. 67, 68); and one Athenian was said to live on nothing else. Ath. ii. 21. See also the passage cited from Plato on 1181 supr. and cf. supr. 575. And it appears that "the fruit of the myrtle is eaten by the modern, as it was by the ancient, Athenians."—Dr. Daubeny, 'Trees of the Ancients,' p. 94.

εἶθ' ὀπόταν ἦ πέπων,
 ἐσθίω κἀπέχω,
 χᾶμα φήμ', ὦραι φίλαι· καὶ
 τοῦ θύμου τρίβων κυκῶμαι·
 κᾶτα γίγνομαι παχὺς
 τηνικαῦτα τοῦ θέρου

1170

μᾶλλον ἢ θεοῖσιν ἐχθρὸν ταξίαρχον προσβλέπων,
 τρεῖς λόφους ἔχοντα καὶ φοινικίδ' ὄξειαν πάνυ,
 ἦν ἐκεῖνός φησιν εἶναι βάμμα Σαρδιανικόν·

1175

ἦν δέ που δέη μάχεσθ' ἔχοντα τὴν φοινικίδα,
 τηνικαῦτ' αὐτὸς βέβαπται βάμμα Κυζικηνικόν·
 κᾶτα φεύγει πρῶτος, ὥσπερ ξουθὸς ἱππαλεκτρῶν
 τοὺς λόφους σείων· ἐγὼ δ' ἔστηκα λινοπτώμενος.

ἦνικ' ἂν δ' οἴκοι γένωνται, δρῶσιν οὐκ ἀνασχετὰ,
 τοὺς μὲν ἐγγράφοντες ἡμῶν, τοὺς δ' ἄνω τε καὶ κάτω
 ἐξαλείφοντες δις ἢ τρίς. αὔριον δ' ἔσθ' ἢ ἕξοδος·
 τῷ δὲ σιτί' οὐκ ἑώνητ'· οὐ γὰρ ἦδειν ἐξιῶν·
 εἶτα προστὰς πρὸς τὸν ἀνδριάντα τὸν Πανδίοιο,

1180

1174. βάμμα Σαρδιανικόν.] διαφέρουσι γὰρ αἱ Λυδικαὶ βαφαί, says the Scholiast. The expression βάμμα Σαρδιανικόν is also found in Acharnians, 112, where Paulmier refers

to Pliny's statement (N. H. vii. 57) that the art of wool-dyeing was invented by the Lydians in Sardis; and Kuster adds a fragment of Plato Comicus from Athenæus ii. 30:

κᾶτ' ἐν κλίταις ἐλεφαντόποσιν καὶ στρώμασι πορφυροβάπτοι
 κὰν φοινικίσι Σαρδιαναῖσιν κοσμησάμενοι κατὰκείνται.

Nothing is known of any Cyzicene dye; and Brunck has introduced into his text Markland's conjecture of *χεζικηνικόν*, with which compare Birds, 68. But though, perhaps, the epithet *Κυζικηνικόν* was selected as a play upon some derivative of *χέζω*, yet its more direct reference seems to be to the character of the Cyzicenes, who, according to the Scholiast, *ἐπὶ δειλίᾳ καὶ θηλύτητι ἐκαμφδοῦντο*.

1177. *ξουθὸς ἱππαλεκτρῶν*.] This unlucky phrase, upon which the comic

writers fastened with such zest (*ὄν ἀεὶ κομφοδοῦσιν*, Scholiast) was introduced by Æschylus in his Play of the Myrmidons (see the Scholiast here, and at Birds, 800), as a description of a naval ensign; he explains it himself in Frogs, 933, *σημεῖον ἐν ταῖς ναυσίν, ὠμαθέστατ', ἐνεγέγραπτο*.

1178. *ἐγὼ δ' ἔστηκα λινοπτώμενος*.] This sentence, I imagine, is a quotation, or parody, of some passage unknown: possibly the one from which Suidas extracts the word *λινοπτωμένη*, explaining it by *λίον ἀλιῶς*

And I bless the friendly seasons
Which have made a fruit so prime,
And I mix a pleasant mixture,
Grating in a lot of thyme,
—Growing fat and hearty
In the genial summer clime.

ΑΝΤΕΠΙΡΡΗΜΑ.) This is better than a Captain hated of the Gods to see,
Triple-crested, scarlet-vested, scarlet bright as bright can be.
'Tis, he says, true Sardinian tincture, which they warrant not to run ;
But if e'er it gets to fighting, though his scarlet coat be on,
He himself becomes as pallid as the palest Cyzicene,
Running like a tawny cockhorse, he's the first to quit the scene ;
Shake and quake his crests above him : I stood gaping while he flew.
Ah, but when at home they're stationed, things that can't be borne they do,
Making up the lists unfairly, striking out and putting down
Names at random. 'Tis to-morrow that the soldiers leave the town ;
One poor wretch has bought no victuals, for he knew not he must go
Till he on Pandion's statue spied the list and found 'twas so,

ψυχόμενον ἐποπτεύουσα. Pollux v. Segm. 17, enumerates the λινόπτης amongst the attendants of the chase, and the metaphor may be drawn from, either the birdcatcher at his nets, the hunter at his toils, or the fisher at his line, wasting the day in fruitless expectation, while the prey he is watching is escaping unharmed.

1180. ἐγγράφοντες — ἐξαλείφοντες.] Meaning that they tampered with the special muster-roll, κατάλογος (of soldiers "wanted

at the camp with three days' rations," see supr. 312, for an immediate expedition), by striking out names which ought to have been there, and substituting others which ought to have been omitted. The same complaint is made, Knights, 1369. The words ἐξαλείφειν and ἐγγράφειν are similarly contrasted in Plato Rep. vi. 501 c. And ἐγγράφειν is used in precisely the same way in the much discussed lines of Æschylus, Choephoræ, 698, 9 :

νῦν δ' ἤπερ ἐν δόμοισι βακχείας καλῆς
ιατρὸς ἐλπὶς ἦν παροῦσαν ἐγγράφει.

where, as I venture to think, every exp-
ositor without exception has gone wrong,
from not observing that παροῦσαν refers to
the Family Curse to which the whole

speech is addressed. The death of Orestes
proves that the Ἄρα is still present at his
post, still engaged on active service.

1183. Πανδίωνος.] The ten Athenian

εἶδεν αὐτὸν, κάπορῶν θεὶ τῷ κακῷ βλέπων ὄπῳ.
 ταῦτα δ' ἡμᾶς τοὺς ἀγροίκους δρῶσι, τοὺς δ' ἐξ ἄσσεως 1185
 ἦττον, οἱ θεοῖσιν οὗτοι κἀνδράσιν ῥιψάσπιδες.
 ὦν ἔτ' εὐθύνας ἐμοὶ δώσουσιν, ἦν θεὸς θέλη.
 πολλὰ γὰρ δὴ μ' ἠδίκησαν,
 ὄντες οἴκοι μὲν λέοντες,
 ἐν μάχῃ δ' ἀλώπεκες. 1190

TP. ἰὸν ἰού.

ὄσον τὸ χρῆμ' ἐπὶ δεῦπνον ἦλθ' ἐς τοὺς γάμους.
 ἔχ', ἀποκάθαιρε τὰς τραπέζας ταυτηί
 πάντως γὰρ οὐδὲν ὄφελός ἐστ' αὐτῆς ἔτι.
 ἔπειτ' ἐπέισφερε τοὺς ἀμύλους καὶ τὰς κίχλας 1195
 καὶ τῶν λαγῶν πολλὰ καὶ τοὺς κολλάβους.

ΔP. ποῦ ποῦ Τρυγαῖός ἐστιν ; TP. ἀναβράττω κίχλας.

ΔP. ὦ φίλτατ', ὦ Τρυγαῖ', ὅσ' ἡμᾶς τὰγαθὰ
 δέδρακας, εἰρήνην ποιήσας· ὡς πρὸ τοῦ
 οὐδεὶς ἐπρίατ' ἂν δρέπανον οὐδὲ κολλύβου, 1200
 νυνὶ δὲ πεντήκοντα δραχμῶν ἐμπολῶ
 ὀδὶ δὲ τριδράχμους τοὺς κάδους εἰς τοὺς ἀγρούς.
 ἀλλ', ὦ Τρυγαῖε, τῶν δρεπᾶνων τε λάμβανε

tribes were named after ten ancient heroes, the Ἐπώνυμοι, whose statues were erected in the Agora, at no great distance from the Prytaneum. They were still standing when Pausanias visited Athens, and he gives a detailed account of them (i. cap. 5), doubting, however, which Pandion it was that gave his name to the tribe Pandionis. That the proposer of a new law was bound previously to exhibit it on notice boards, ἐν σανίσιν, placed before the Eponymi, is plain from Demosth. in Timocr. 707, and Æschines in Ctesiph. 379. See also the passages referred to in Alberti's note to Hesychius, sub voc. Ἐπώνυμοι. And here,

too, were suspended, in times of war, the special muster-rolls of soldiers called out for immediate service, the list for each tribe being probably affixed to its own Eponymus. See Hemsterhuys at Lucian's Timon, i. 119, ed. Bipont. Florent Chretien remarks that Pandionis was the tribe to which Aristophanes himself belonged.

1186. ῥιψάσπιδες.] παρ' ἰπόνοισιν pro ἔχθοροι.—Bergler.

1193. ταυτηί.] Giving him a military crest. The Scholiast mentions that there was a stage direction to that effect.

1197. ἀναβράττω κίχλας.] This seems to have been the favourite mode of cooking

Reading there his name inserted ; off he scuds with aspect wry.
 This is how they treat the farmers, but the burghers certainly
 Somewhat better : godless wretches, rogues with neither shame nor—shield,
 Who one day, if God be willing, strict accounts to me shall yield.

For they've wronged me much and sorely :

Very lions in the city,

Very foxes in the fight.

TRYG. Hillo ! Hillo !

What lots are coming to the wedding supper !

Here, take this crest and wipe the tables down,

I've no more use for that, at all events.

And now serve up the thrushes and the cakes, κ

And the hot rolls, and quantities of hare.

SICKLE-MAKER. Where, where's Trygæus ? TRYG. Stewing thrushes here.

SICKLE-MAKER. O, my best friend, Trygæus ! O what blessings

Your gift of Peace has brought us. Till to-day

No man would give one farthing for a sickle ;

And now ! I'm selling them two pounds apiece.

And my friend here sells casks for country use

Half-a-crown each. Trygæus, freely take

thrushes. Pherecrates apud Athen. vi. 97, *βράστοις*, and in the previous chapter the
 speaks of a country flowing *κίχλαι ἀνα-* same poet is quoted as saying

ὄπται κίχλαι δ' ἐπὶ τοῖσδ' ἀνάβραστ' ἡρτυμέναι
περὶ τὸ στόμ' ἐπέοντ' ἀντιβολοῦσαι καταπιεῖν,
ὄπδ' μυρρίναισι κἀνεμόναισι κεχυμέναι.

See also Frogs, 510. Thrushes were highly
 prized for the dinner-table, among both
 Greeks and Romans ; and connoisseurs
 could at once detect from the taste whether
 the thrush upon their plate was wild or
 tame, male or female. See Persius, vi. 24,
 and the Scholiast there. Varro de R. R.
 iii. 2, speaks of thrusheries which produced

a prodigious income to their owners ; and
 it was esteemed a singular refinement of
 luxury, on the part of Lucullus, that fat
 thrushes could be obtained from his pre-
 serves all the year round (Plutarch, Luc.
 cap. 40). The judgment of Horace (Ep. i.
 15, 40), "obeso nil melius turdo," is fully
 confirmed by Martial, xiii. 92 :—

Inter aves turdus, si quis me iudice certet,
 Inter quadrupedes mattya prima lepus.

- καὶ τῶνδ' ὅ τι βούλει προῖκα· καὶ ταυτὶ δέχου.
 ἀφ' ὧν γὰρ ἀπεδόμεσθα κάκερδάναμεν 1205
 τὰ δῶρα ταυτὶ σοι φέρομεν εἰς τοὺς γάμους.
- ΤΡ.** ἴθι νυν, καταθέμενοι παρ' ἔμοι ταυτ' εἴσιτε
 ἐπὶ δεῖπνον ὡς τάχιστα· καὶ γὰρ οὐτοσί
 ὄπλων κάπηλος ἀχθόμενος προσέρχεται.
- ΛΟ.** οἴμ' ὡς προθέλυμνόν μ', ὦ Τρυγαῖ', ἀπώλεσας. 1210
- ΤΡ.** τί δ' ἔστιν, ὦ κακόδαιμον; οὐ τί που λοφᾶς;
- ΛΟ.** ἀπώλεσάς μου τὴν τέχνην καὶ τὸν βίον,
 καὶ τουτουὶ καὶ τοῦ δορυξοῦ κεινουί.
- ΤΡ.** τί δῆτα τουτουὶνι καταθῶ σοι τοῖν λόφοις;
- ΛΟ.** αὐτὸς σὺ τί δίδως; **ΤΡ.** ὅ τι δίδωμ'; αἰσχύνομαι. 1215
 ὅμως δ' ὅτι τὸ σφήκωμ' ἔχει πόνον πολὺν,
 δοίην ἂν αὐτοῖν ἰσχάδων τρεῖς χοίνικας,
 ἵν' ἀποκαθαίρω τὴν τράπεζαν τουτωί.
- ΛΟ.** ἔνεγκε τοίνυν εἰσιῶν τὰς ἰσχάδας·
 κρεῖττον γὰρ, ὦ τᾶν, ἔστιν ἢ μηδὲν λαβεῖν. 1220
- ΤΡ.** ἀπόφερ' ἀπόφερ' ἐς κόρακας ἀπὸ τῆς οἰκίας.
 τριχορρνεῖτον, οὐδέν ἔστων τῷ λόφῳ.
 οὐκ ἂν πριαίμην οὐδ' ἂν ἰσχάδος μιᾶς.
- ΘΩ.** τί δαὶ δεκάμνω τῷδε θώρακος κύτει
 ἐνημμένῳ κάλλιστα χρήσομαι τάλας; 1225
- ΤΡ.** οὗτος μὲν οὐ μὴ σοι ποιήσει ζημίαν.
 ἀλλ' αἰρέ μοι τούτῳ γε τῆς ἰσωνίας·
 ἐναποπατεῖν γάρ ἐστ' ἐπιτήδειος πάνυ,

1204. τῶνδε.] Alluding, as Florent Chretien observes, to the casks. By ταυτὶ we are, I suppose, to understand either a portion of the money which they had made, or else gifts purchased with that money.

1210. ΛΟ.] In the list of *dramatis personæ* prefixed to the Venetian MS., in place

of all these fabricators of military accoutrements we find only an *ὄπλοποιός* and a *δορυξόος*. And Bergk suggests that the whole of the ensuing dialogue is carried on by one *ὄπλοποιός* with Trygæus. Meineke and Richter adopt the hint, appropriating, however, from the preceding line the name *ὄπλων κάπηλος*. But the MS. arrangement

As many casks and sickles as you please.
And take this too (*Giving money*); out of our sales and gains
We bring you these, we two, as wedding presents.

TRYG. Well, lay your presents down, and hie you in
To join the marriage feast: here comes a man
Who trades in arms: he seems put out at something.

CREST-MAKER. O you've destroyed me root and branch, Trygæus.

TRYG. How now, poor wretch! what ails you? got a crestache?

CREST-MAKER. You have destroyed my living and my trade,
And this man's too, and that spear-burnisher's.

TRYG. What shall I give you, then, for these two crests?

CREST-MAKER. What *will* you give? TRYG. Faith, I'm ashamed to say:
Come, there's a deal of work about this juncture;
I'll give three quarts of raisins for the pair.
'Twill do to wipe my table down withal.

CREST-MAKER. Go in, then, go, and fetch the raisins out.
Better have that than nothing, O my friend.

TRYG. Consume the things! here, take them, take them off:
The hairs are dropping out; they're not worth having.
Zounds! I'll not give one raisin for the pair.

BREASTPLATE-MAKER. O what's the use of this habergeon now?
So splendidly got up: cost forty pounds.

TRYG. Well, well, you shan't lose anything by that:
I'll buy it of you at its full cost price.
'Twill do superbly for my chamber-pan.

is confirmed by the Scholiast on lines 1225
(*ἄλλος δέ ἐστιν οὗτος ὀλοφυρόμενος*) and
1250, and is, I think, on the whole, better
adapted to the language employed.

1211. *λοφᾶς*.] *Troubled with a plethora
of crests.* The word is coined, as the
Scholiast observes, on the analogy of *ἰδε-*

ριᾶν, ποδαγρᾶν, σπληνᾶν, and other verbs,
expressive of diseases.

1217. *ισχάδων*.] The Attic *ισχάδες*
(dried figs) were famous all over the
world. *Σφόδρα τῶν ἰσχάδων ἐθανμάζοντο*
αἱ Ἀττικαί, Athenæus, xiv. 67, who col-
lects a budget of anecdotes on the subject.

- ΘΩ. παῦσαι μ' ὑβρίζων τοῖς ἐμοῖσι χρήμασιν.
 ΤΡ. ᾠδὶ, παραθέντι τρεῖς λίθους. οὐ δεξιῶς ; 1230
 ΘΩ. ποία δ' ἀποφήσει ποτ', ὦμαθέστατε.
 ΤΡ. τῆδι, διεὶς τὴν χεῖρα διὰ τῆς θαλαμίας
 καὶ τῆδ'. ΘΩ. ἄμ' ἀμφοῖν δῆτ' ;
 ΤΡ. ἔγωγε νῆ Δία, 1235
 ἵνα μὴ γ' ἄλῳ τρύπημα κλέπτων τῆς νεῶς.
 ΘΩ. ἔπειτ' ἐπὶ δεκάμυφ χεσεῖ καθήμενος ;
 ΤΡ. ἔγωγε νῆ Δί, ὠπίτριπτ'. οἶει γὰρ ἂν
 τὸν πρωκτὸν ἀποδόσθαι με χιλίων δραχμῶν ;
 ΘΩ. ἴθι δῆ, ἔξενεγκε τάργυριον. ΤΡ. ἀλλ', ὦγαθὲ,
 θλίβει τὸν ὄρρον. ἀπόφερ', οὐκ ὠνήσομαι.
 ΣΑ. τί δ' ἔγωγ' ἄρα τῇ σάλπιγγι τῆδε χρήσομαι, 1240
 ἦν ἐπριάμην δραχμῶν ποθ' ἐξήκουτ' ἐγώ ;
 ΤΡ. μόλυβδον εἰς τουτὶ τὸ κοῖλον ἐγχεάς,
 ἔπειτ' ἄνωθεν ῥάβδον ἐνθεὶς ὑπόμακρον,
 γενήσεται σοι τῶν κατακτῶν κοττάβων.

1230. τρεῖς λίθους.] Either to keep it steady, or for the reason assigned by the Scholiast: τρεῖς λίθους· καὶ γὰρ παροιμία “τρεῖς εἰσὶν ἱκανοὶ πρωκτὸν ἀπομάξαι λίθοι.”—τινὲς δὲ προστιθέασι καὶ τοῦτο, ὡς φασιν, “ἂν ᾧσι τραχεῖς, ἂν δὲ λείοι, τέταρες.” Florent Chretien refers to Plutus, 817.

1232. διὰ τῆς θαλαμίας.] Subaud. ὀπῆς. See Blaydes on Ach. 553. διὰ τῆς ἐκβολῆς τῆς χειρὸς (the arm-hole) τῆς ἐν τῷ θώρακι τὴν αὐτοῦ χεῖρα καθήκεν.—Scholiast.

1234. ἵνα μὴ γ' ἄλῳ.] *Clepsisse navis ne foramen iudicet.*—Florent Chretien. The trierarchs were bound to supply their triremes with the proper complement of rowers. Whether they had to defray the whole expense out of their own pockets,

or whether the Government contributed its quota, is uncertain: but the better opinion seems to be that they were allowed a certain proportion out of the public treasury, and had to find the residue themselves. See Boeckh's Public Economy, iv. 11. And it seems that certain trierarchs defrauded the State by supplying an insufficient number of seamen, and stopping up the vacant oar-holes, so that the deficiency might be less apparent to the eye. Compare the “dead pays” of which our old dramatists complain: Massinger's Unnatural Combat, Act iv. scene 2, and Gifford's note. Trygæus will have an arm through every hole, lest he, too, be found guilty of similar frauds.

1244. τῶν κατακτῶν κοττάβων.] The

STPLATE-MAKER. Come, don't be mocking at my wares and me.

Placing three stones anent it: aint that clever?

STPLATE-MAKER. And how, you blockhead, can you cleanse yourself?

How? slip my hands in through the portholes, here,

And here. BREASTPLATE-MAKER. What, both at once!

Yes; I'll not cheat.

I'll have fair play: an arm for every hole.

STPLATE-MAKER. Sure, you won't use a forty pounder so.

Why not, you rascal? Marry, I suppose

My seat of honour's worth eight hundred shillings.

STPLATE-MAKER. Well, fetch the silver out. TRYG. Plague on the thing;

It galls my stern: off with you: I won't buy it.

PETER. See, here's a trumpet, cost me two pounds ten:

How in the world am I to use it now?

I'll tell you how. Fill up this mouth with lead,

Then fix a longish rod, here at the top,

And there you'll have a dropping cottabus.

σάλπιγξ, a tall straight instrument, was to be set erect on its broad bell-shaped base (called ἡ κώδων, τὸ πλατὺ, and here τὸ κοῖλον, τῆς σάλπιγγος), which was kept steady by being weighted with lead. A light rod, ῥάβδος, was to be fastened at the top, *i. e.*, at the mouth-piece, of the σάλπιγξ, extending from it at right angles. There would then be the instrument required for playing the cottabus, which was the art of throwing a few drops of liquid, λάταγες, at a mark with correct and dexterous aim. The Scholiast on Lucian's Lexiphanes, cap. 3 (whose account is generally accepted as being at all events the most intelligible), says that there were two kinds of cottabus: (1) the κατακτός, and (2) the cottabus δι' ὀξυβάφων. And

referring to this passage of Aristophanes, he explains the κατακτός thus:—A tall candelabrum-like shaft was set up, to which was attached a small bronze statuette, called Manes (a common name for a slave, cf. supr. 1146). Above the head of the Manes a little scale, πλάστιγξ or πινάκιον, was suspended from a rod, ῥάβδος κοτταβική, and if the winddrops were cleverly flung into this scale, it would fall and strike the Manes with a sharp ringing sound. The game was of course susceptible of an infinity of modifications, but it would seem by comparing the descriptions given by Pollux vi. Segm. 109, 110, Athenæus xv. 4, 5, and the Scholiasts here, that the distinguishing characteristic of the κατακτός κότταβος was the dropping or

- ΣΑ. οἶμοι καταγελάς. TP. ἀλλ' ἕτερον παρανέσω. 1245
 τὸν μὲν μόλυβδον, ὥσπερ εἶπον, ἔγχεον,
 ἐντευθεὶ δὲ σπαρτοῖς ἡρτημένην
 πλάστιγγα πρόσθε, καὐτό σοι γενήσεται
 τὰ σὺκ' ἐν ἀγρῷ τοῖς οἰκέταισιw ἰσάναι.
- KP. ὦ δυσκάθαρτε δαῖμον, ὡς μ' ἀπώλεσας, 1250
 ὅτ' ἀντέδωκά γ' ἀντὶ τῶνδε μνᾶν ποτέ
 καὶ νῦν τί δράσω ; τίς γὰρ αὐτ' ὠνήσεται ;
- TP. πῶλει βαδίζων αὐτὰ τοῖς Αἰγυπτίοις
 ἔστιν γὰρ ἐπιτήδεια συρμαῖαν μετρεῖν.
- ΔΟ. οἶμ', ὦ κρανοποῖ', ὡς ἀθλίως πεπράγαμεν. 1255
- TP. οὗτος μὲν οὐ πέπονθεν οὐδέν. KP. ἀλλὰ τί
 ἔτ' ἔστί τοῖσι κράνεσιw ὃ τι τις χρήσεται ;
- TP. εἰάν τοιαντασὶ μάθης λαβὰς ποιεῖν,
 ἄμεινον ἢ νῦν αὐτὰ γ' ἀποδώσει πολὺ.
- KP. ἀπίωμεν, ὦ δορυξέ. TP. μηδαμῶς γ', ἐπεὶ 1260
 τούτῳ γ' ἐγὼ τὰ δόρατα ταῦτ' ὠνήσομαι.
- ΔΟ. πόσον δίδως δῆπ' ; TP. εἰ διαπρισθεῖεν δίχα,

falling scale, ἡ καταβαλλομένη πλάστιγγε, whilst in the cottabus δι' ἄξυβάφων there was no scale, but a number of tiny boats, whether with or without lamps, were set afloat upon water, and the object of the player was to submerge as many as possible with one throw. Divers complications were introduced into the *κατακτὸς κότταβος* for the sake of increasing the amount of skill and ingenuity required. Sometimes there was a pair of scales, fastened as in a balance, with a bronze statuette under each, and the wine being thrown into one scale sent it down upon the Manes beneath it, whence it sprang up with a rebound sufficient to drop the other scale upon the other Manes. Or again, water

was placed under each scale, and the wine flung into one scale submerged it beneath the water, until brought up by a cast into the opposite scale. Or again, the scale, detached, had to strike the Manes at such an angle as to fall into a bason placed below it. Sometimes the frame that supported the apparatus was a chandelier swinging from the ceiling ; sometimes the windrops were not flung from the cup, but squirted from the mouth. Athenæus (xv. 1-7 and elsewhere) quotes from the Comedians a vast number of pleasant passages illustrative of the game. In one extract from the *Ἀφροδίτης γοναί* of Antiphanes, all the details of the game and the proper mode of making the throw are very

- TRUMPETER. O me! he mocks me. TRYG. Here's another plan:
 Pour in the lead as I advised before,
 Then at the top suspend a pair of scales
 With little cords, and there's a famous balance
 To weigh out figs for labourers on the farm.
- HELMET-MAKER. Thou hast destroyed me, dread unpitying Fate!
 These helmets stood me in a good four pounds.
 What am I now to do? who'll buy them now?
- TRYG. Take them to Egypt: you can sell them there.
 They're just the things they measure physic in.
- SPEAR-BURNISHER. O, helmet-maker, we are both undone.
- TRYG. Why, *he's* received no hurt. HELMET-MAKER. Received no hurt!
 Pray what's the use of all these helmets now?
- TRYG. Just clap on each a pair of ears, like these,
 They'll sell much better then than now they will.
- HELMET-MAKER. O come away spear-burnisher. TRYG. No, no.
 I'm going to buy his spears: I really am.
- SPEAR-BURNISHER. What are you going to give? TRYG. Saw them in two,

happily explained to a wondering novice. The special mention of the *πλάστιγξ* in connexion with the balance, inf. 1248, must not be understood as implying that a *πλάστιγξ* was not also to be employed for the cottabus.

1254. *συρμαίαν*.] This was a strong purge or emetic, which in certain parts of Egypt the whole population, according to Herodotus, took for three consecutive days every month. *Συρμαίζουσι τρεῖς ἡμέρας ἐπεξῆς μῆνος ἐκάστου, ἐμέτοισι θηρώμενοι τὴν ὑμείην καὶ κλύσμασι*.—ii. 77. So in Thesm. 857, Aristophanes speaks of "Egypt's white plains and black-dosed citizens," *μελανοσυρμαίων λεῶν*, black-dosed, with an allusion to black-dressed,

the *styrma* being a long trailing robe.

1258. *τοῖαντασὶ λαβᾶς*.] *ἄγάρια τοῖς κράνεσιν, ἵνα γένωνται κάδοι. δείκνυσι δὲ τὰ ὄτα αὐτοῦ· καὶ ἔστι παρεπιγραφή*.—Scholiast. But it does not seem to have been observed that this was also a gesture of derision. "O Jane, a tergo quem nulla ciconia pinsit, *Nec manus auricularum imitata est mobilis altis*" ("Twinkling fingers, perked like asses' ears," Gifford.)—Persius i. 58.

1261. *τούτῳ*.] *ἀντὶ τοῦ παρὰ τούτου*, says the Scholiast. So in Acharnians, 815, *ὠνήσομαί σοι*. See Mr. Tate's paper in I. Museum Criticum, 533, on what he calls Dawes's eleventh canon.

- λάβοιμ' ἂν αὐτ' ἐς χάρακας, ἑκατὸν τῆς δραχμῆς.
- ΔΟ. ὑβρίζομεθα. χωρῶμεν, ὦ τᾶν, ἐκποδῶν.
- ΤΡ. νῆ τὸν Δί', ὡς τὰ παιδί' ἤδη ἔξερχεται 1265
οὐρησόμενα τὰ τῶν ἐπικλήτων δεῦρ', ἵνα
ἄτ' ἄσεται προαναβάληται, μοι δοκεῖ.
ἄλλ' ὅ τι περ ἄδειν ἐπινοεῖς, ὦ παιδίον,
αὐτοῦ παρ' ἐμὲ στὰν πρότερον ἀναβαλοῦ ἴθαδί.
- ΠΑΙΣ Α'. Νῦν αὖθ' ὀπλοτέρων ἀνδρῶν ἀρχώμεθα ΤΡ. παύσαι 1270
ὀπλοτέρους ἄδων, καὶ ταῦτ', ὦ τρισκακόδαιμον,
εἰρήνης οὐσης· ἀμαθές γ' εἶ καὶ κατάρατον.
- ΠΑΙΣ Α'. Οἱ δ' ὅτε δὴ σχεδὸν ἦσαν ἐπ' ἀλλήλοισιν ἴοντες,
σύν ῥ' ἔβαλον ῥινοῦς τε καὶ ἀσπίδας ὄμφαλοέσσας.
- ΤΡ. ἀσπίδας ; οὐ παύσει μεμνημένος ἀσπίδος ἡμῖν ; 1275
- ΠΑΙΣ Α'. Ἐνθάδ' ἄμ' οἰμωγὴ τε καὶ εὐχολὴ πέλεν ἀνδρῶν
- ΤΡ. ἀνδρῶν οἰμωγὴ ; κλαύσει νῆ τὸν Διόνυσου
οἰμωγὰς ἄδων καὶ ταύτας ὄμφαλοέσσας.
- ΠΑΙΣ Α'. ἀλλὰ τί δῆτ' ἄδω ; σὺ γὰρ εἶπέ μοι οἰστισι χαίρεις.
- ΤΡ. Ὧς οἱ μὲν δαίνυντο βοῶν κρέα, καὶ τὰ τιοιαντί. 1280
Ἄριστον προτίθεντο καὶ ἄτθ' ἤδιστα πάσασθαι.
- ΠΑΙΣ Α'. Ὧς οἱ μὲν δαίνυντο βοῶν κρέα, καυχένας ἵππων
ἔκλυον ἰδρώοντας, ἐπεὶ πολέμου ἐκόρεσθεν.
- ΤΡ. εἰεν ἐκόρεσθεν τοῦ πολέμου κᾶτ' ἦσθιον.
ταῦτ' ἄδε, ταῦθ', ὡς ἦσθιον κεκορημένοι. 1285

1270. Νῦν αὖθ' ὀπλοτέρων.] This was the commencement of the Epigoni, one of those epic poems which forming, in connexion with the Iliad and Odyssey, an almost continuous chronicle of the heroic age down to the death of the last survivor of the heroes who conquered Troy, were thence commonly called the Cyclic poems. See Müller's Greek Literature, chap. vi.; Grote's History of Greece, part i. chap. 21. It is not known who was the author of

the Epigoni: in the time of Herodotus it was commonly attributed to Homer himself, although Herodotus suspected its authenticity, Ἔστι Ὀμήρω περι Ὑπερβορέων εἰρήμενα ἐν Ἐπιγόνουσι, εἰ δὴ τῷ ἐόντι γε Ὀμηρος ταῦτα τὰ ἔπεα ἐποίησε.—iv. 32. The Scholiast here ascribes it to Antimachus; but he is probably, as Tyrwhitt (apud Kidd's Dawes 530 note) and Brunck suggest, confounding this poem with a Thebais written by Antimachus of Colo-

I'll buy them all for vine-poles, ten a penny.

SPEAR-BURNISHER. The man insults us: come away, my friend.

TRYG. Ay, go your way, for here come out the boys,
Those whom the guests have brought us; I suppose
They're going to practise what they've got to sing.
Come and stand here by me, my boy, and then
Let's hear you practise what you mean to sing.

T BOY. "Sing of the younger blood, whose deeds"— TRYG. Plague take you, be quiet
Singing of deeds of blood: and that, you unfortunate ill-starred
Wretch, in the time of Peace; you're a shameful and ignorant blockhead.

T BOY. "Slowly the hosts approached, till at length with a shock of encounter
Shield was dashed upon shield, and round-bossed buckler on buckler."
Buckler? you'd better be still: how dare you be talking of bucklers?

T BOY. "Rose the rattle of war commingled with groans of the dying."
Groans of the dying? by great Dionysus, I'll make you repent it
Singing of groans of the dying, especially such as are round-bossed.

T BOY. What, then, what shall I sing? you, tell me the songs you delight in.
"Then on the flesh of beeves they feasted;" something of *that* sort.

"Then a repast they served, and whatever is best for a banquet."

T BOY. "Then on the flesh of beeves they feasted, awearied of fighting;
Then from the yoke they loosed the reeking necks of the horses."

Good: they were tired of war, and so they feasted:
Sing on, O sing, how they were tired and feasted.

phon, in a much later age, indeed about the era of the Peloponnesian War. The Epigoni recorded the second and successful attack which the Argive army, under the command of Adrastus, and the younger warriors, the sons of the original Seven, made upon the city of Thebes. The epithet *ὀπλοτέρων* merely signifies "younger," but Trygæus objects to everything connected with *ὄπλα*.

1273. *οἱ δ' ὄρε.*] See Iliad iv. 446-451;

viii. 60-65. The subsequent lines, though couched in Homeric phraseology, are not actually found in Homer.

1280. *καὶ τὰ τοιαυτῆ.*] These words may be in apposition, either with *βοῶν κρέα*, "they ate the flesh of beeves and the like," or with the whole preceding clause, "Sing how they feasted and the like." The latter is the construction universally adopted, and I have, though with some doubt, followed it in my translation.

ΠΑΙΣ Α'. Θωρήσονται ἄρ' ἔπειτα πεπαυμένοι. ΤΡ. ἄσμενοι, οἶμαι.

ΠΑΙΣ Α'. Πύργων δ' ἐξεχέοντο, βοῆ δ' ἄσβεστος ὄραρει.

ΤΡ. κάκιστ' ἀπόλοιο, παιδάριον, αὐταῖς μάχαις·
οὐδὲν γὰρ ἄδεις πλὴν πολέμου. τοῦ καὶ ποτ' εἶ ;

ΠΑΙΣ Α'. ἐγὼ ; ΤΡ. σὺ μέντοι νῆ Δί'. ΠΑΙΣ Α'. υἱὸς Δαμάχου.

ΤΡ. αἰβοῦ. 1291

ἦ γὰρ ἐγὼ θαύμαζον ἀκούων, εἰ σὺ μὴ εἴης
ἄνδρὸς βουλομάχου καὶ κλαυσιμάχου τινὸς υἱός.

ἄπερρε καὶ τοῖς λογχοφόροισιν ἄδ' ἰόν.

ποῦ μοι τὸ τοῦ Κλεωνύμου ὅτι παιδίον ; 1295

ἄσον πρὶν εἰσεῖναι τι· σὺ γὰρ εὖ οἶδ' ὅτι

οὐ πράγματ' ἄσει· σῶφρονος γὰρ εἶ πατρός.

ΠΑΙΣ Β'. Ἀσπίδι μὲν Σαίων τις ἀγάλλεται, ἣν παρὰ θάμνῳ

ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων.

ΤΡ. εἰπέ μοι, ὦ πρόσθων, εἰς τὸν σαντοῦ πατέρ' ἄδεις ; 1300

ΠΑΙΣ Β'. Ψυχὴν δ' ἐξεσάωσα,

ΤΡ. κατήσχυνας δὲ τοκῆας.

ἄλλ' εἰσῶμεν. εὖ γὰρ οἶδ' ἐγὼ σαφῶς

1286. *θωρήσονται*.] The boy uses this word in the sense of "they donned their breastplates," but Trygæus understands it in the signification which it not unfrequently bears of "they fortified themselves with draughts of wine." A similar play on the double meaning of the word occurs

in Ach. 1132-5 to which Bergler refers.

1297. *σῶφρονος*.] *Discreet*; with that discretion which, as the saying goes, "is the better part of valour." Florent Chretien cites the proverbial saying, *ἀνὴρ δὲ φεύγων καὶ πάλιν μαχίσεται*, the original, I suppose, of our familiar rhyme,

"He that fights and runs away,
Will live to fight another day."

On Cleonymus see the note at 446 sup.

1298. *Ἀσπίδι*.] This is the famous elegy of Archilochus (Fragm. 3, Gaisford), the first poet who recorded in verse his

own flight, "*relictâ non bene parmula*," from the field of battle: and in consequence of which the Spartans, it is said, forbade him to enter their territory. The lines are as follows:—

Ἀσπίδι μὲν Σαίων τις ἀγάλλεται, ἣν παρὰ θάμνῳ
ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων.
αὐτὸς δ' ἐξέφυγον θανάτου τέλος· ἄσπις ἐκέλην
ἐρρέτω· ἐξαυτὶς κτήσομαι οὐ κακίω.

BOY. "Quickly, refreshed, they called for the casques." TRYG. Casks? gladly, I warrant.
BOY. "Out from the towers they poured, and the roar of battle ascended."

TRYG. Perdition seize you, boy, your wars and all!

You sing of nought but battles: who's your father?

BOY. Whose? mine? TRYG. Yes, yours, by Zeus! FIRST BOY. Why, Lamachus.

TRYG. Ugh, out upon it!

Truly I marvelled, and thought to myself as I heard your performance,
This is the son of some hacker, and thwacker, and sacker of cities.

Get to the spearmen, sing to *them*: begone.

Here, here, I want Cleonymus's son.

You, sing before we enter: sure I am

You won't sing wars: you've too discreet a father.

BOY. "Ah! some Sæan is vaunting the targe, which I in the bushes
Sadly, a blameless shield, left as I fled from the field."

Tell me, you pretty baboon, are you making a mock of your father?

BOY. "Nay, but my LIFE I preserved."

But you shamed the parents who gave it.

Well go we in, for sure I am that you,

Some would read for the third line, *ψυχὴν δ' ἐξεσάωσα φυγῶν, ἀλλ' ἀσπίς ἐκείνη*. See Liebel's voluminous notes, and Colonel Mure's *Literature of Greece*, iii. 3, 7. Alcæus, who imitated Archilochus in his flight, imitated him also in the unblushing

frankness with which he proclaimed his shame.—Hdt. v. 95. But the fragment as given (No. 32) in Bergk's *Poetae Lyrici Græci*, is almost entirely the composition of Bergk, and contains little which can with certainty be ascribed to Alcæus:—

κάρυξ, ἄγγελον μὲν ἐμοῖς ἐτάροισιν ἐν οἴκῳ,
σὼς Ἀλκαῖος Ἄρη.
ἔντεα δ' οὐκ ἀνένεικον, ἃ δὴ κτέρας ἐς Γλαυκοπῶ
ἴρην ἀνεκρέμασαν
Ἄττικοι.

Horace made a similar confession, referred to above. With the reproach *κατήσχυνας δὲ τοκήας*, applied to Cleonymus, compare Ælian H. A. iv. 1. Ἀριστόδημος ὁ τρέσας, καὶ Κλεώνυμος ὁ ῥίψας τὴν ἀσπίδα καὶ ὁ

δειλὸς Πείσανδρος οὔτε τὰς πατρίδας ἠδοῦντο, οὔτε τὰς γαμετὰς, οὔτε τὰ παιδιά. 1300. πῶσθων.] On the use of this word to signify a boy, see Scaliger's note on the *Asinaria* of Plautus iii. 3, 104.

- ὅτι ταῦθ' ὅσ' ἦσας ἄρτι περὶ τῆς ἀσπίδος
οὐ μὴ 'πιλάθη ποτ', ὧν ἐκείνου τοῦ πατρός.
ἰμῶν τὸ λοιπὸν ἔργον ἤδη ὑταῦθα τῶν μενόντων 1305
φλάν ταῦτα πάντα καὶ σποδεῖν, καὶ μὴ κενὰς παρέλκειν.
ἀλλ' ἀνδρικῶς ἐμβάλλετ' οὖν
καὶ σμῶχετ' ἀμφοῖν ταῖν γνώθωιν· οὐδὲν γὰρ, ὦ ποιηροῖ,
λευκῶν ὀδόντων ἔργον ἔστ', ἦν μὴ τι καὶ μασῶνται. 1310
- XO. ἡμῖν μελήσει ταῦτά γ'· εὐ ποιεῖς δὲ καὶ σὺ φράζων.
TP. ἀλλ', ὦ πρὸ τοῦ πεινῶντες, ἐμβάλλεσθε τῶν λαγῶν
ὡς οὐχὶ πᾶσαν ἡμέραν
πλακοῦσιν ἔστιν ἐντυχεῖν πλανωμένοις ἐρήμοις.
πρὸς ταῦτα βρύκετ', ἢ τάχ' ὑμῖν φημι μεταμελήσειν. 1315
- XO. εὐφημεῖν χρή καὶ τὴν νύμφην ἔξω τιὰ δέυρο κομίζειν,
δάδὰς τε φέρειν, καὶ πάντα λεῶν συγχαίρειν κάπιχορεύειν.

1305. ἰμῶν τὸ λοιπόν.] I fear that these lines will not go far towards redeeming the character of the iambic tetrameter catalectic, of which Mr. Frere, in his translation of the Knights, says that it is so essentially base and grovelling, that he could find no respectable English song to adduce as an example of the metre, until Sir George Cornwall Lewis suggested the sufficiently vulgar but otherwise inoffensive ditty of 'Miss Baily' ("A Captain bold of Halifax, who lived in country quarters") which does in truth give a very tolerable notion of the rhythm of the Greek.

1306. κενὰς παρέλκειν.] We are embarrassed here by the very multitude of the substantives which may be appropriately supplied for κενὰς, and between whose claims it is really impossible to decide. Κῶπας is suggested by the Scholiast (as if the meaning were, "Dip your oars well in"): γνώθους or σιαγόνας by Florent Chretien and Bergler (the latter comparing κάργους ἔχειν μηδέποτε τὰς σιαγόνας, Alexis

apud Athen. xiv. cap. 49): and κύλικας also by Bergler, who cites Antiphanes apud Athen. x. 65, μὴ μεστὰς ἀεὶ ἔλκωμεν. And see 1131 sup. and the note there. Κύλικας is adopted by Bothe also, whose observation, "παρὰ in παρέλκειν vitium actionis significat," is, I think, correct, whatever be the word supplied. But no exhortation to *drinking* seems intended here; and perhaps a new claimant for the vacant place may be suggested in the person of ναῦς, in which case the metaphor would be drawn from ships hauled up and laid aside as not intended for immediate use: the converse of such expressions as that of Thucydides, ii. 93, τὰς τριήρεις ἀφείλκυσαν κενὰς.

1317. κάπιχορεύειν.] There is not much to choose between κάπικελεύειν, the reading of the Ravenna MS., and κάπιχορεύειν, the reading of the Venetian. The latter seems rather more appropriate to the occasion (although that circumstance may, no doubt, be urged as affording a greater probability

Being your father's son, will nevermore
Forget the song you sang about the shield.

Now then 'tis right, my jolly rogues, that you should, here remaining,
Munch, crunch, and bite with all your might, no empty vessels draining;
With manly zeal attack the meal,

And saw and gnaw with either jaw, there's no advantage really
In having white and polished teeth unless you use them freely.

CHOR. O ay, we know: we won't be slow; but thanks for thus reminding.

TRYG. Set to, set to, you starving crew: you won't be always finding
Such dishes rare of cake and hare

An easy prey in open day thus wandering unprotected.

Set to, set to: or soon you'll rue a splendid chance neglected.

R. O let not a word of ill-omen be heard, but some of you run for the bride;
Some, torches to bring while the multitudes sing and dance and rejoice by her side.

of its interpolation), since it is rare to find either the choruses, or the torches, or the wedding-songs, omitted in a description of a marriage procession. See, for example, the pleasant picture which in Lucian's Sea Dialogue, No. 15, the West Wind draws for the Wind of the South, of Europa's passage to her nuptial bed across the Mediterranean waters: "The sea was hushed, and the winds were still, as they gazed upon the scene, and little Loves skimmed lightly over the waves, holding up the lighted torches, *ἡμένας τὰς δᾶδας φέροντες*,

and chanting the hymenæal song. The Nereids rose, half-naked from the deep, riding upon their dolphins, and clapping glad welcome with their hands: whilst all the Triton race, and whatever else the Ocean holds of mild and gracious aspect, danced in happy chorus round about the bride, *περιεχόρευε τὴν παῖδα*." See, too, Iliad xviii. 490-5; Hesiod Scutum, 274-7. I may add from Mr. M. Arnold's Merope, a chorus which illustrates the subject, and is otherwise appropriate to the closing scenes of this Play:

Peace, who tarriest too long;
Peace, with Delight in thy train;
Come, come back to our prayer;
Then shall the revel again
Visit our streets, and the sound
Of the harp be heard with the pipe,
When the flashing torches appear
In the marriage-train coming on,
With dancing maidens and boys:
While the matrons come to the doors,
And the old men rise from their bench,
When the youths bring home the bride.

καὶ τὰ σκεύη πάλιν εἰς τὸν ἀγρὸν νυνὶ χρῆ πάντα κομίζειν,
ὄρχησαμένους καὶ σπείσαντας καὶ Ὑπέρβολον ἐξέλασαντας,

κάπευξαμένους τοῖσι θεοῖσιν
διδόναί πλοῦτον τοῖς Ἑλλησιν,
κριθὰς τε ποιεῖν ἡμᾶς πολλὰς
πάντας ὁμοίως οἶνόν τε πολὺν,
σύκά τε τρώγειν,

1320

τάς τε γυναῖκας τίκτειν ἡμῖν,
καὶ τὰγαθὰ πάνθ' ὅσ' ἀπωλέσαμεν
συλλέξασθαι πάλιν ἐξ ἀρχῆς,
λήξαι τ' αἶθωνα σίδηρον.

1325

ΤΡ. δεῦρ', ὦ γυναῖ, εἰς ἀγρὸν,
χῶπως μετ' ἐμοῦ καλῆ
καλῶς κατακείσει.

1330

ΧΟ. Ὑμῆν, Ὑμέναι' ὦ.
ὦ τρισμάκαρ, ὡς δικαί-
ως τὰγαθὰ νῦν ἔχεις.

1335

Ὑμῆν, Ὑμέναι' ὦ,
Ὑμῆν, Ὑμέναι' ὦ.

ΗΜΙΧΟΡ. τί δράσομεν αὐτήν;
τί δράσομεν αὐτήν;
τρυγήσομεν αὐτήν,
τρυγήσομεν αὐτήν.

ΗΜΙΧΟΡ. ἄλλ' ἀράμενοι φέρω-
μεν οἱ προτεταγμένοι
τὸν νυμφίον, ὦνδρες.

1340

1320-8.] While these lines are being sung, one division of the Chorus carry in Harvesthome.

1330. *καλῆ καλῶς.*] The collocation, *κακὸς κακῶς*, is more common in Aristophanes; but *καλῆ καλῶς* is found in Ach. 253 and elsewhere, and the Latin equiva-

lent, "I, bella, bellè," occurs in Plautus *Asinaria*, iii. 3, 86. I have redistributed the concluding choruses in what seemed to me the more natural method.

1339. *τρυγήσομεν.*] An allusion, as Florent Chretien and Bergler observe, to the names of Trygæus and Opora: the

We'll carry the husbandry implements back our own little homesteads about,
When we've had our ovation, and poured our libation, and hunted Hyperbolus out.

But first we'll pray to the Gods that they
May with rich success the Hellenes bless,
And that every field may its harvest yield,
And our garners shine with the corn and wine,
While our figs in plenty and peace we eat,
And our wives are blest with an increase sweet ;
And we gather back in abundant store
The many blessings we lost before ;
And the fiery steel—be it known no more.

TRYG. Come then, come, my bride,
Midst the free green fields with me
Sweetly, sweet, abide.

CHOR. Hymen, Hymenæus O !
Happy, happy, happy you,
And you well deserve it too.
Hymen, Hymenæus O !
Hymen, Hymenæus O !

SEMICHOR. What shall with the bride be done,
What be done with Harvest-home ?
She shall yield him, one by one,
All the joys of Harvest-home.

SEMICHOR. Ye to whom the task belongs
Raise the happy bridegroom, raise ;
Bear him on with goodly songs,
Bear him on with nuptial lays.

marriage of the Vintner with the Vintage.

1341. *προτεταγμένοι.*] So Bentley and Dawes for *προσεταιγμένοι*. While these lines are being sung, a second division of the Chorus raise Trygæus in their arms. There was, in fact, a stage-direction, *οι*

χορευται ἀναλαβόντες, which crept into the text, and maintained its place there, until the intrusion was discovered, and the intruder summarily ejected, by Bentley. The rest of the Play is sung as the double procession is filing off the stage.

- XO. Ἐμὴν, Ἐμέναι' ὦ,
 Ἐμὴν, Ἐμέναι' ὦ.
 οἰκῆσετε γοῦν καλῶς
 οὐ πρᾶγματ' ἔχοντες, ἀλ-
 λά συκολογοῦντες.
 Ἐμὴν, Ἐμέναι' ὦ,
 Ἐμὴν, Ἐμέναι' ὦ. 1345
- ΗΜΙΧΟΡ. τοῦ μὲν μέγα καὶ παχὺ,
 ΗΜΙΧΟΡ. τῆς δ' ἠδὺ τὸ σύκον.
- ΤΡ. φήσεις γ', ὅταν ἐσθίης
 οἰνόν τε πίης πολύν. 1350
- XO. Ἐμὴν, Ἐμέναι' ὦ,
 Ἐμὴν, Ἐμέναι' ὦ.
- ΤΡ. ὦ χαίρετε χαίρετ', ἄν-
 δρες, κἂν ξυνέπησθέ μοι,
 πλακοῦντας ἔδεσθε. 1355

1356.] Mr. Frere, in a note to his translation of the Birds, describes the close of this Play as a rustic Epithalamium. He should have said ἄσμα γαμήλιον or ἀρμάτειον, for the Epithalamium, as the name implies, was a sort of serenade sung ἐπὶ τῷ θαλάμῳ τῆς γαμουμένης. See the notes to Ilgen's Disquisitio de Scoliorum Poesi, pp. xl. xli. Very beautiful Epithalamia are given us by Theocritus, Catullus, and our own Spenser. The English reader may find a

characteristic version of the first among the works of Dryden, and the second has been elegantly rendered by Mr. Martin. I may perhaps be allowed to close these notes with a translation of one of Catullus's smaller poems (Carm. xxvi.) turning upon a legal witticism (for *opposita* means both *exposed to* and *pledged for*) which in Mr. Martin's version is hardly brought out with sufficient distinctness to satisfy a legal reader.

- CHOR. Hymen, Hymenæus O!
 Hymen, Hymenæus O!
 Go and dwell in peace:
 Not a care your lives impair,
 Watch your figs increase.
 Hymen, Hymenæus O!
 Hymen, Hymenæus O!
- SEMICHOR. He is stout and big.
- SEMICHOR. She a sweeter fig.
- TRYG. So you all will think
 When you feast and drink.
- CHOR. Hymen, Hymenæus O!
 Hymen, Hymenæus O!
- TRYG. Away, away, good day, good day;
 Follow me, sirs, if ye will,
 And of bridecakes eat your fill.

Furi, villula vestra non ad Austri
 Flatus opposita est, nec ad Favoni,
 Nec sævi Boreæ, aut Apeliotæ,
 Verum ad millia quindecim et ducentos.
 O ventum horribilem atque pestilentem.

Furius, your little country-seat
 Is never called upon to meet
 The angry winds which issue forth
 From East or West, from South or North,
 'Tis only called upon to meet
 One hundred thousand pounds complete.
 O wind of all the winds that blow
 To house and lands the deadliest foe!

APPENDIX

OF VARIOUS READINGS AND MISCELLANEOUS CRITICISMS.

THE first printed edition of Aristophanes was that published at Venice by Aldo Pio Manuzio, A.D. 1498, the immediate editor being Marco Musuro, a native of Crete. It did not comprise the Thesmophoriazusæ or the Lysistrata, which were first added by Bernardo Giunti (Junta), from a MS. which he describes as ex Urbinatæ bibliothecæ antiquissimum Aristophanis exemplar, in a supplement to his edition published at Florence A.D. 1515. A third edition was issued, also at Florence, in the year 1525, by the representatives of Filippo Giunti, under the editorship of Antonio Francini. An essential portion (vv. 948-1011) of the present play was supplied for the first time in Francini's edition. It is not known from what MSS. the original Aldine text was compiled, but Bernardo Giunti is supposed to have had access to the Florentine MS., and Francini to that still more famous MS. which adorns the Museum Veliternum in Ravenna.

The text as settled by these three editions formed the standard, more or less varied by succeeding editors, down to the time of Brunck. Of the editions published during this period, it will not be necessary to mention more than those of Farræus (Venice, A.D. 1542, embodying Zanetti's edition, published in the same city four years earlier), Æmilius Portus (Geneva, 1607), Ludolph Kuster (Amsterdam, 1710), and Stephen Bergler (Leyden, 1760, published after Bergler's death under the superintendence of Peter Burmann the younger). Towards the close of the sixteenth century Florent Chretien, or Chrestien, the tutor of Henry IV. of France, illustrated several of the plays, and amongst others the Peace, with a copious commentary (which, however, is in great part a mere paraphrase of the Greek

Scholia), and a Latin translation into corresponding metres. His commentaries and translations were incorporated in the edition of Portus, and again in that of Kuster, who unfortunately did not think it necessary to add any annotations of his own upon the Peace. Bergler's brief notes enter fully into the spirit of Aristophanes, and teem with apt illustrations, and terse and happy comments, but he did not turn his attention to an improvement of the text.

Brunck's edition of Aristophanes was originally published at Strasburg in the year 1783, and the assistance afforded him by the Parisian MSS., and his own sound practical judgment, enabled him to effect a very material improvement in the text of Aristophanes. Unfortunately he cited the MSS. only so far as was required for his own immediate purposes, and a complete collation of these Parisian MSS. is still a desideratum.

But Brunck's labours were to a great extent superseded by the flood of light which was thrown upon the text of Aristophanes through the discovery (or re-discovery) of the Ravenna and Venetian MSS. The celebrated Ravenna MS. was brought to the notice of European scholars by Invernizzi, in the year 1794. The edition which he commenced was continued by Beck and completed by Dindorf. But Invernizzi's transcription of the MS. was of a very faulty and imperfect character. And the whole MS., together with the Venetian (which for the Peace is no less valuable than the Ravenna) was again carefully and minutely collated by Immanuel Bekker, whose edition, published in London in the year 1829, professes to show, either in the text or in the foot-notes, every variation of these two important manuscripts. Bekker's own collation, though vastly superior to Invernizzi's, is itself not free from errors (see Enger's Preface to the *Lysistrata*); and a new revision of the Ravenna MS. has for some years been promised us by a Cambridge scholar (see Dr. Donaldson's 'Classical Scholarship and Classical Learning,' p. 140), but it has not yet made its appearance.

No complete edition of Aristophanes, (and, I may add, no complete edition of the Peace,) has ever been published by an English scholar; and yet no country has contributed more than our own to the improvement of the Aristophanic text. The marvellous sagacity of Bentley had already antici-

pated a great number of the corrections which were subsequently supplied from the MSS.; and "it is not too much to say" as Bishop Monk ('Life of Bentley,' i. 195) truly observes, "that had he given his mind to such a work, no person ever lived who was so well qualified for an editor of the great comedian of Athens." His letters on the subject to Kuster, published in the *Museum Criticum*, are specimens of literary criticism only less delightful and instructive than his own immortal *Dissertations on Phalaris*; and his marginal jottings on *Aristophanes*, printed in the same *Museum* and in the '*Classical Journal*,' are altogether worthy of his unrivalled reputation. The *Aristophanic* criticisms of Dawes are famous all over the world; although, as I venture to think, he was somewhat too fond of reducing into absolute and inflexible laws that which was in truth merely the general custom and practice of the Attic writers. Porson, to use the language of Bishops Monk and Blomfield in their Preface to his '*Adversaria*,' "in *Aristophanem expoliendum semper incumbibat, et in hoc omnes nervos intendebat; quin etiam credibile est, si vita suppeditasset, comicorum principem demum exiturum fuisse a principe criticorum innumeris fere locis restitutum, Atticoque suo nitore postliminio donatum.*" His numerous, though brief, criticisms were, after his death, edited by P. P. Dobree, whose own acute lucubrations were similarly given to the world by the late Professor Scholefield. And, finally, the notes of Elmsley on the *Acharnians* are full of careful and patient observation upon the text, not only of that play, but also of *Aristophanes* generally.

In the following synopsis I have intended to give the whole of the variations of the Ravenna and Venetian MSS., according to Bekker's recension; the whole of the variations of the Parisian MSS., so far as they are recorded by Brunck, and a tolerably complete collection of the various readings found in all the most noteworthy editions which have been published since the collation of the Ravenna and Venetian MSS. I have not thought it desirable to overload this Appendix by a minute account of the variations exhibited by the earlier editions; and I speak of their prevalent reading as that of the older editions, without meaning in every case to imply that it is found in them all, without any exception whatever. I have denoted the

Ravenna MS. by R. ; the Venetian by V. ; the first Parisian (No. 2715 in the Imperial Library) by P. ; the second Parisian (No. 2717) by Π. ; the Florentine (No. 31, 15 in the Laurentian Library) by F. ; and the Vaticano-Palatine by Vat.

As many of the recent editors have published more editions than one, and have not always retained precisely the same text, it may be useful to enumerate here the special editions in my own possession to which reference is made in the following pages.

They are as follows: (1) Kuster's Aristophanes, Amsterdam, 1710 ; (2) Bergler's, Leyden, 1760 ; (3) Brunck's, London, 1823 ; (4) Bekker's, London, 1829 ; (5) Dindorf's, Oxford, 1835, the notes published two years later ; (6) Weise's, Leipsic, 1842 ; (7) Bothe's, Leipsic, 1845 ; (8) Holden's, expurgated for the use of schools, London, 1853 ; (9) Bergk's, Leipsic, 1857 ; (10) Meineke's, Leipsic, 1860 ; (11) Richter's Peace of Aristophanes, Berlin, 1860 ; and, finally, a supplemental volume published by Meineke in the year 1865, entitled 'Vindiciarum Aristophanearum Liber,' and containing a series of critical notes of no great value. My references to Suidas are invariably made to Gaisford's edition.

1. ΟΙ Α'. R. omits Α' and calls the second servant simply *ἕρεος*. For *τάχιστα* Kiehl proposes, and Richter reads, *τάχος τῶ*. Bothe would take *καθάρωφ* as a dative *commodi*.

2, 3. Dobree gives these two verses to the second servant : and he is followed by Dindorf (in his notes), Weise, Bothe, Holden, Bergk, Meineke, and Richter. For *αὐτῶ* in v. 2, Bentley suggests *αὐτήν*, and Lenting *αὐτό*. And for *φάγοι*, in v. 3, Brunck reads *φάγοις*. Quâ emendatione non opus, says Richter, quum infra quoque legamus *κατέφαγεν* et *φῆσιν*. But of course what Brunck meant was, not that the term *φάγοι* was in itself inapplicable ;

but that the imprecation lost all its force if referred to the beetle, whose favourite food the *μάζα* in question was. However I quite agree that no alteration is admissible.

5. *νῦν δὴ ἕφες*. *νῦν δ' ἤφες*. R. V. and all the old editions. *νῦν γ' ἤφες* P. *νῦν δὴ ἕφες* was suggested by Bergler, and is received by Brunck and every subsequent editor. Dobree, and the other editors mentioned above as adopting his arrangement, give the whole of this verse and the first two words of the next to the second servant : thence to the end of v. 8 to the first. Meineke (Vind. Aristoph.) truly says Servus (secundus) non potuit

quærere ποῦ γὰρ ἦν νῦν δὴ ἔφερες; siquidem τὸ φέρειν pinsentis servi est; but instead of discarding the faulty and perverse arrangement which alone creates the difficulty, he would alter ἔφερες into ἔφερον.

6. κατέφαγεν. R. V. Bergler, recentiores. κατέφαγε, Edd. antiquiores. Bergk would transpose the words οὐ κατέφαγεν, and read κατέφαγεν; OI. A. οὐ μὰ τὸν Δία.

7. περικλίσας. Bentley, Brunck, Bekker, Dindorf, Weise, Bothe, Holden, Bergk, and Meineke. And this, which seems to have been the reading of the Scholiast, is confirmed by the passages of Aristotle and Ælian, referred to in my note. περικυκλίσας. R. V. II. Edd. antiquiores. περικυκλίσας. P. περικυκλήσας. Portus, Kuster, Bergler, and Richter.

12. φησω. "Forte φασιν." Bergk. The next line is rightly rendered by Bergler, "uno quidem crimine solutus mihi videor."

16. τρίβ' ἐτέρας. R. V. γε is added in the older editions and by Kuster, Bergler, Brunck, Bekker, Weise, and Bothe. ζθ' is interposed by Dindorf, Holden, Bergk, Meineke, and Richter. Dobree proposed τρίβ' ἐτέρας αὐ. Brunck and Bothe end the line with οὐκ, instead of οὐ.

17. οἶός τε. R. omits τε.

18. συλλαβῶν. R. V. Bekker, Dindorf, Holden, Bergk, Meineke, and Richter. προσλαβῶν, reliqui. For ἄρ', II. has γὰρ, and Brunck reads γ' ἄρ'. In his note Brunck would also change αὐτὴν into αὐτόν, ipsum itaque scarabæum cum sentinâ abreptum intus feram. This line, according to Dobree's arrangement, followed by Holden, Bergk, Meineke, and Richter, is given to the first, and the next

line to the second servant. Yet Meineke (Vind. Aristoph.) justly says—Servo pinsenti qui se imparem esse tam fœdo negotio dixerat, responderi non potuit a primo servo quod nunc responderetur. But here again, instead of returning to the MS. arrangement, he would further tamper with the text by substituting οἶσε for οἶσω. The genuine arrangement does not present a single difficulty or require a single emendation.

20. οἶδ' ἐμοί. R. V. Brunck and all succeeding editors, except Bothe and Richter. οἶδέ μοι, Edd. antiquiores, Bothe and Richter.

22. πόθεν ἄν. For these two words Cobet would substitute ὅποθεν.

24. ὄσπερ. ὡς περ divisim scribendum putat Dindorfius. For ἄν χέση R. has ἀγχέσημ.

31. μυδέποτ' R. Scholiast on Plato's Hipparchus, Suidas (s. v. ἐρείδειν), Bekker, Dindorf, Holden, Bergk, Meineke, and Richter. μήποτ' V. Priscian ed. Putsch, p. 1206 (though the passage is not found in all the editions), reliqui.

32. τέως ἕως σταντόν λάθης. R. V. Edd. antiquiores, Kuster, Bergler, Bekker, Weise, and Bergk: and so the line is cited by Priscian ubi supr., and by the Scholiast on Plato's Hipparchus, except that there αὐτόν is found for σταντόν. Λάθοις, Reisig, Dindorf, Holden, Meineke, and Richter. Dawes (Miscell. Crit. 509 ed. Kidd) observing that τέως ἕως are not elsewhere conjoined by any Attic writer, and that ἕως with the subjunctive requires ἄν, proposed ἕως σεαντόν ἄν λάθης, which is adopted by Brunck and Bothe. But as the passage is cited by the Platonic Scholiast to prove that τέως is used for ἕως, I should prefer to read τέως σεαντόν ἄν λάθης (which would

also more naturally account for the corruption), were not the passage too well authenticated to admit of alteration.

37. *εἰς*. For *εἰς* Dindorf usually writes *εἰς*. I shall not in general record such petty variations as these, or whether *σύν* and its compounds commence with *σ* or *ξ*, or the like.

40. *οὐκ οἶδα*. In the older editions a note of interrogation was added to v. 39, and vv. 40-42 were assigned to the first servant. Bentley first restored the genuine arrangement from conjecture; and it was then adopted (from P. II.) by Brunck, and (apparently from R. V.) by Bekker, Dindorf, Weise, and Bothe. The other recent editors, with more or less variation, follow Dobree's arrangement. Holden gives from *μιαρὸν τὸ χρῆμα* down to *Χαρίτων γε* to the first servant, *τοῦ γάρ ἐστι* to the second, and the rest of v. 41 and v. 42 to the first. Bergk begins the first servant's speech with *οὐ μὴν*; Richter with *Ἄφροδίτης*; and then, as Holden. Meineke continues the second servant's speech to *τοῦ γάρ ἐστ'*, and then as Holden.

41. *τοῦ γάρ. γ' ἄρ'*. Brunck.

42. *οὐ. τοῦ V.* and Bentley had previously conjectured *οὐκ ἔστι τὸ τέλος τοῦ*. For *καταβάτου* Pauw conjectures *καταπάτου*, and Meineke (Vind. Aristoph.) *σκαταβάτου*.

43-49. These lines are given to the first servant by Bekker and Brunck; to the second by Kuster, Bergler, Holden, Bergk, Meineke (except the last line), and Richter. For *ἤδη* Kuster and one or two of the earlier editions have *εἶδη*, apparently a mere typographical error. Reiske suggested *εἰς δῆ*.

44. *Τὸ δέ. τόδε*. Brunck, Weise, and Bothe.

47. *αἰνίττεται. αἰνίσσεται*. Dobree, Holden, Meineke, and Richter.

48. *ἀναιδῶς*. R. V. Bekker, Dindorf, Bothe, recentiores. *ἀναιδῶς* reliqui. Elmsley at Ach. 178 suggests *ἠδέως* (omitting *τήν*). In omitting *τήν* he is followed by Dindorf, Bothe, and Holden. The Scholias says that *ἐσθίει* is used for *ἤσθιεν*. Brunck reads *ἤσθιεν* and Paulmier proposes *ἔσθιεν*.

49. Meineke gives this verse to the first servant; vv. 50-59 to the second; vv. 61 and 64 seq. to the first. But it is clear, as Richter observes, that vv. 54 and 64 belong to the same speaker.

50. OI. A. OI. B. Brunck and Bekker.

52. *ὑπερτάτοισιν ἀνδράσιν*. P. Brunck, recentiores. *ὑπὲρ τούτοισιν ἀνδράσι*. R. Edd. veteres. *ὑπὲρ τούτοισιν ἀνδράσιν*. V.

56. *γάρ*. R. has *μέν*.

59. *μὴ 'κκόρει*. R. *μὴ κόρει*. V. P. II. Edd. veteres. But Florent Chretien had already corrected it from Suidas (s. v. *κόρημα*, where Kuster makes the same suggestion); and Brunck from Eustathius ad Hom. Il. N. 951, 42 (*ἐκκορεῖν Ἑλλάδα ἢ κωμωδία λέγει*). *ἐκκόρει* is read by all editors subsequent to Brunck, with the exception of Bekker.

60. *ἔα ἔα*. These words used to be read as part of the servant's speech. Brunck was the first to restore them to Trygæus, to whom they clearly belong, and to whom they are given in all the subsequent editions. They are merely interjectional, and not (as Richter supposes) *idem quod μὴ 'κκόρει*.

61. OI. A. OI. B. Brunck, Bekker, and Weise.

63. *σεαντόν*. V. P. II. (though II. has *σεαντοῦ* in the margin), Bentley, Brunck, recentiores. *σεαντοῦ*. R. Suidas (s. v. *λήσεις*), antiquiores.

64. ΟΙ. Α. ΟΙ. Β. Brunck and Weise. *τουτί*. R. V. Bekker, Dindorf, Holden, Bergk, Meineke, and Richter. *δῆτα* reliqui.

66. ἃ δ' εἶπε. R. has τὰ δ' εἶπε. Halbertsma suggests ἃ δ' εἶπεν ἡνίκα πρῶτον.

67. ἐνθαδί. Lenting and Hirschig propose, and Meineke reads, ἄν ταδί. Cf. inf. 213. αὐτόν. R. V. P. Aldus, Florent Chretien, Brunck, recentiores. αὐτόν reliqui.

71. ξυνετρίβη τῆς κεφαλῆς. So Lucian (Contemplantes iii. 37, ed. Bipont) says ξυντριβέντες τῶν κρανίων. And the Scholiast on Lucian observes that this usage of the genitive is frequently found in Attic writers.

74. ἡνάγκασεν. R. V. Bekker, Dindorf, Holden, Bergk, Meineke, and Richter. ἡνάγκασε reliqui.

76. ὁ Πηγάσιόν μοι. μοι om. R. V. quo non abutar, says Dindorf, ad duas quæ in promptu sunt conjecturas. Later editors have not been so considerate. Bergk reads Πηγάσειον, Meineke conjectures Πηγάσιδιον. For περὸν V. has περωτόν.

78. ποιεί. R. has ποῖι.

82. ἦσυχος ἦσυχος. ἦσυχῆ ἦσυχῆ scribendum suspicatur Meineke Vind. Aris-toph.

85. ἰδίης. Porson and Elmsley suggested, and Bothe reads, ἰδίσης.

87-89. Bergk would place these three verses after σίγα, σίγα. Meineke (at Hamaker's suggestion) omits them altogether. ἀντιβολῶ σ'. The σ' is placed at the commencement of the next line by Kuster and Bergler.

90. ΟΙ. Α. Brunck, Bekker (apparently from V.), and Bothe make ΟΙ. Β. the interlocutor in the ensuing dialogue. Weise gives each servant a share.

95. τί μάτην. τί μάτην; οὐχ ὑγιαίνεις, Zeun. Viger. p. 453.

97. ἀλλ' ἰδολύζειν. Richter proposes μηδ' ἰδολύζειν.

98. τοῖς τ' ἀνθρώποισι. ἀνθρώποις R. which is retained by Meineke, who follows Cobet in changing φράσον into φράζω. Dobree also suggests φράζειν. Bothe would read σὺ φράσον. Hamaker omits the verse.

100. ἀνοικοδομεῖν. Florent Chretien conjectures, and Holden and Meineke read, ἀποικοδομεῖν, to which Dindorf also inclines.

106. ἀπαξάπαντων. R. has ἀπαξάπαντων, and subsequently (a priori manu) βουλεύσεται.

107. σοι om. Edd. ante Kust. For καταγορεύση Cobet and Meineke read καταγορεύη.

110. ἰού. R. repeats the ejaculation twice only, which Dindorf, Meineke, and Richter are inclined to think right; Dindorf and Richter placing the ἰὸν ἰὸν extra versum, and the former marking after ἄλλα a lacuna which the latter would fill up (from Clouds, 698, Wasps, 1165), with the words κακοδαίμων ἐγὼ, while Meineke would read ἄλλα μὰ Δι' ΟΙΚ. ἰὸν, ἰὸν.

112. λάθρα. R. V. Bekker, Bergk, and Meineke. λάθρα reliqui.

114. ἄρ' ἔτυμός γε. R. V. Brubach, Florent Chretien, Bentley, Kuster, recentiores, except Dindorf, who reads ἦ ῥ' ἔτυμός γε (but in his notes prefers the MS. reading), and Richter, who reads ἄρ' ἔτυμος δῆ. ἔτυμός γ' ἄρ' Edd. antiquiores. ἄρ' ἔτυμος γάρ. Hermann Met. p. 120. Dindorf in his earlier edition had read ἄρα γ' ἐτήτυμος Ἡκε δώμασιν ἡμετέροις φάτις.

118. ἔστι τι τῶνδ' ἐτύμως; εἶπ'. St. Amand placed the note of interrogation after τῶνδ'. ἔστι τι τῶνδ'; ἐτύμως εἶπ'. See Dawes, p. 511 note, ed. Kidd. For εἶ τι, which is the reading of R. V. II. and

had been previously suggested by St. Amand and Dawes, ubi supr., the editors before Brunck had ὄττι. Yet Florent Chretien had even so translated the hexameter, *Verane fama fuit, genitor? dic, si quid amas me.*

119. ἄχθομαι ὑμῖν, ἦνικ'. Florent Chretien proposed ἄχθομαι, ὑμεῖς ἦνικ'. Meineke would change ὑμῖν into ὑμῶν.

120. ἄν om. R. πάπαν. R. V. P. II. Brunck, recentiores. πάπαν, Edd. antiquiores.

121. ἦ. R. V. Suidas (s. v. ψακάζει), Bentley, Bekker, Dindorf, Bothe, recentiores. ἦν reliqui.

123. κόνδυλον. Δημήτριος ὁ Ζηροδότειος μεταγράφει κάνδυλον. Scholiast.

124. KO. Richter supposes that there were seven daughters, and that each in turn addresses her father, and accordingly he prefixes KOPH A', KOPH B', etc., to the several speeches.

128. παππία. R. has παπία.

129. ἐξευρέθη. R. Bekker, Dindorf, Holden, Bergk, and Richter. ἐξηγυρέθη V. reliqui. The fable mentioned in the text is numbered 223 in De Furia's Æsop.

130. πετεινῶν. R. has πετηνῶν, and in 132 ζώιον.

133. ἀετοῦ V. Brunck, recentiores. αἰετοῦ. R. Edd. antiquiores.

134. φ'. δι'. V.

137. μέλ' ἄν. μέλ' ἄν. R. V. μέλε' ἄν. P. II. μελέα. Edd. ante Brunck. μέλε ἄν. Brunck. μέλ' ἄν, recentiores.

143. τὸ δὲ πλοῖον. R. V. Suidas (s. v. πηδάλια), Bentley, Brunck, Porson, recentiores. τὸ πλοῖον δέ. Edd. antiquiores.

145. Πειραεῖ. The penultimate is short here, long inf. 165. In both places I have, with the older editors, Dindorf, and Bergk, retained Πειραεῖ, the reading of the Ra-

venna MS. In the latter verse V. and P. have Πειραιεῖ, and so Brunck, Bekker, Weise, Bothe, and Meineke. But the length of the syllable cannot depend upon the presence or absence of the iota. It has been suggested that in line 165 inf. Piræus is the name not of the harbour but of some infamous establishment; but this is clearly wrong: and I may observe that Pollux ix., segm. 34, reckons πορνεία among the recognised accessories of a Greek seaport.

153. κατωκάρα. Written κάτω κάρα (divisim) by Dindorf, Bergk, and Meineke.

155. χρυσοχάλιων. Florent Chretien and Bergler propose, and Bothe and Bergk read, χρυσοχαλίων, which is very possibly right. But the MS. reading is confirmed by Suidas (s. v. ψαλίσις), though he transposes the words πάταγον χρυσοχάλιων.

159. ἀπὸ γῆς. ἀπὸ τῆς γῆς. R.

161. ὀρθῶς. Dobree proposes, and Bergk, Meineke, and Richter read, ὀρθός.

163. ἀπό θ'. Dindorf, Holden, Bergk, and Meineke alter the θ' into δ'. But μὲν and τε are often thus used; see Fritzsche at Thesm. 353. For σίτων, R. V. P. II. Edd. antiquiores have σιτίων, but the first syllable is long. Bentley suggested σκοτίων, but σίτων, which was proposed by Brunck and Porson, is universally accepted. P. has σιτίων ἀπάντων.

166. ἀπολείς μ', ἀπολείς. R. V. P. II. Kuster, recentiores. ἀπολείς, ἀπολείς. Vat. ἀπολείς (once only). Edd. antiquiores. The phrase ἦν τι πάθος, inf. 169, is taken from Wasps, 385. See Mitchell's note there.

175. στροφεῖ. στρέφει, Meineke, e conjecturâ Dind.: γρ. καὶ πρᾶγμα, rc. V.

176. φυλάξεις. φυλάξει, Reiske, Bergk, Meineke, and Richter.

177. ἀτάρ. ἀλλ'. Brunck.
179. θύραισιν. V. has θύρησιν.
180. προσέβαλ' προσέβαλεν. R. V.
182. ὦ μιάρé. R. V. Suidas (s. vv. *τολμῆσαι* and *μιαροί*), Edd. antiquiores, Kuster, Bergler, Brunck, Bekker, and Richter. In Kuster's edition of Suidas, the line commences (s. v. *μιαροί*) ὦ βδελυρέ, apparently from a slip of memory, or a confusion with Frogs, 465. The error is followed here by Dindorf, Weise, Holden, Bergk, and Meineke. But in Gaisford's edition of Suidas, the line is restored from the MSS. of Suidas, and runs ὦ μιάρé κ. τ. λ., which is unquestionably right. Bothe absurdly reads ὦ μικρέ, which is not a mere clerical error, for he explains it in a note.
185. τί σοί ποτ' ἔστ' ὄνομ'; V. F. Suidas (s. v. *μιαροί*), Bekker, recentiores. τί σοί ποτ' ἔστιν ὄνομ'; R. τί σοί ποτ' ἔστι τοῦνομ'; Edd. antiquiores down to and including Brunck. But as this makes the line too long, Bentley proposed the omission of σοί, Ahlwardt of ἔστί.
186. τὸ γένος δ'. The δ' is added from R. and V. by Bekker and all subsequent editors, except Weise and Bothe. This line is added in V. by a later hand, while in R. the next line, 187, is omitted altogether. In each case the mistake, no doubt, arose from the similar termination of the two lines.
187. ἐμοί; μιάρώτατος. V. P. H. Brunck, recentiores. ἐμοί μιάρώτατος. Edd. antiquiores.
188. ἔσθ' ὄπως. R. V. Suidas (s. v. *μιαροί*), Dawes, Brunck, recentiores. ἔσσεθ' ὡς. Edd. antiquiores.
190. Τρυγαίος. So the name is accented in the MSS. both of Aristophanes and of Suidas, and by every commentator

except Bothe. The Scholiast, on 62, says that most of the grammarians wrote it Τρύγαιος (ὡς ἀπὸ τοῦ τιμῶ Τίμαιος), but that the famous Herodian wrote it Τρυγαίος.

193. γλίσχρων. R. has γλίσχρον. In the editions before Brunck the words ὦ γλίσχρων were continued to Hermes; but Suidas (s. v. *γλίσχρον*) says that they were addressed to Hermes; and they are given to Trygæus by R. V. Brunck, recentiores. For ἦλθες Hamaker would read εἶπας.

194. μιάρώτατος; the note of interrogation was added by Dindorf.

195. Δί'. R. has Δία.

196. ὄτ'. ὄτι. V. Brunck, Weise, Bothe. For οὐδὲ μέλλεις, Dobree proposes, and Meineke reads, οὐδ' ἔμελλες, which Bergk also prefers. ὄπου δὲ with an interrogation after θεῶν is suggested by Reiske. But the MS. reading is in every respect superior. For εἶναι, ἰέναι is read by V., Brunck, Bekker, and Bothe.

197. ἐχθές εἰσιν. R. V. Bekker, Dindorf, Holden, recentiores. εἰσὶν ἐχθές. Edd. antiquiores.

198. ἀλλὰ ποί. R. has ἀλλὰ ποῦ.

200. καταλείφθης. καταλείφθης. R., which also omits the second τὰ in the following line.

202. κάμφορεΐδια. The editions before Brunck had κάμφορίδια, which is also the reading of R. But Brunck (according to the suggestion of Dawes Misc. Crit. 396-9 and Kidd's note) reads κάμφορεΐδια, which is adopted by every subsequent editor, except Richter. And so V. The line is cited by Suidas (s. v. *ἀμφορεαφόρους*), and there the Parisian MS. 2625, which Gaisford calls "exemplar omnium quotquot nobis innotuerunt præstantissimum," has κάμφορεΐδια, the others κάμφορίδια. The form ἀμφορεΐδια is also found in Ecclesia-

zuse 1119, and it seems safer to retain it here; although I do not see why the antepenult in ἀμφορίδια should not be long as well as that in Ἐρμίδιον, inf. 382 and 924.

210. εἶνεχ' (here and inf. 760). R. V. Edd. antiquiores, Bekker, Bothe, and Bergk. οὔνεχ'. Brunck, Dindorf, Weise, Holden, Meineke, and Richter. But though οὔνεχα is the common form, there is no reason for extirpating εἶνεχα.

211. οὔτη. Bentley, Dindorf, Weise, Holden, recentiores. ὄτι. R. V. reliqui. In the similar passage, Plutus 948, which Bentley also corrects, the vestiges of the genuine text are visible in the reading of V. ὄτι ἤ.

214. Ἀττικίων. R. V. Edd. antiquiores, Brunck, Bekker, and Bergk. Ἀττικίων. Dobree, Dindorf, Weise, Bothe, and Holden. The latter, however, says "Fortasse scribendum ὠττικίων," and the suggestion is adopted by Meineke and Richter. For δίκην Bergk, Meineke, and Richter write δίκαν.

215. πράξαιτ'. "Malim πράξαιτ'," Bekker, and so Dindorf in notes, Holden, Bergk, Meineke, and Richter. Ἀττικωνικοί. Bekker, Dindorf, Weise, Bothe, Holden, Bergk, and Meineke. Ἀττικωνικοί. R. V. Edd. antiquiores. ὠττικωνικοί. Richter.

217. Bergk encloses the words ἐξαπατώμεθα ἢ τὴν Ἀθηνᾶν ἢ Δῖ in brackets: Meineke reads ἢ τὴν Ἀθηναίαν μὰ Δῖ. The only excuse for these barbarous mutilations, which would destroy the whole life of the passage, is the form Ἀθηνᾶν, which is, however, of constant occurrence. Thus Alexis says ἢ τὴν Ἀθηνᾶν (Ath. vi. 7); μὰ τὸν Δία τὸν Ὀλύμπιον καὶ τὴν Ἀθηνᾶν (Ath. vi. 73); and μὰ τὴν Ἀθηνᾶν καὶ Θεοῦς. (Ath. xiii. 13.) And similar phrases are continually repeated in the

fragments of Menander and other comic writers. If there were really any objection to the form Ἀθηνᾶν, it would be easy with Bothe to read Ἀθάναν (cf. Pors. Orestes 26); but the form is, in Comedy, wholly unexceptionable.

218. πειστέον. R. has πιστέον. Hirschig suggests σπειστέον.

219. Πύλον. R. and V. have πόλιν, an obvious error rejected by every editor, except Bergk. Both readings are mentioned by the Scholiast.

220. ὁ γοῦν χαρακτήρ. This line was formerly continued to Hermes; and Zanetti, Farræus, Florent Chretien, and Bergler accordingly changed ἡμεδαπός into ἡμεδαπός. Bentley was the first to restore it to Trygæus, to whom it is given in every recent edition.

224. κἄπειθ' ὄρα's. κἄπειθ' ὡς ὄρα'is. V.

226. μηδέποτε'. Elmsley at Ach. 127 After αὐτὴν is placed a note of interrogation by the older editors down to and including Brunck, and by Weise and Bothe.

227. παρασκευάζεται. παρασκευάζετε. Ald. Junt. Francini.

228. θυεῖαν. θυῖαν. Meineke; as the word is also written by Elmsley on Acharnians, 192.

232. γνώμην ἐμήν. Herwerden and Meineke (Vind. Aristoph.) would interpose γε between these two words.

233. ἔνδοθεν. V. Edd. antiquiores, Kuster, Bergler, Brunck, Bekker, Weise, and Bothe. ἔνδοθεν. R. Dindorf, Holden, Bergk, Meineke, and Richter.

234. ὥσπερ ἡσθόμην καὶ τὸς. Meineke writes αὐτὸς ἡσθόμην ὥσπερ "præter necessitatem fortasse," as he admits in his Vind. Aristoph. Cobet proposes ὡς σύ περ for ὥσπερ.

236. πολυτλήμονες. πολυτλάμονες, Meineke.

239. καὶ τοῦ Πολέμου τοῦ βλέμματος. R. V. P. Bentley, Bekker, and all the subsequent editors. In the editions before Brunck a second καὶ was inserted, contra metrum, after Πολέμου. Brunck read δὴ τοῦ Πολέμου καὶ βλέμματος. Dobree, Holden, and Meineke omit the full stop after πλάτους, so that the order would be ὅσον κακὸν τοῦ πλάτους τῆς θυείας καὶ τοῦ βλέμματος τοῦ Πολέμου, but the ordinary punctuation gives a far better sense.

242. τρισάθλια. τρις ἄθλια, Dobree, Dindorf (in notes), Bothe, Holden, and Meineke.

246. ὦ Μέγαρα. R. V. Dindorf, Weise, Holden, Bergk, Meineke, and Richter, (accepting Elmsley's suggestion ἐπιτετρίψεσθ'). ἰὼ Μέγαρα (with the MS. reading ἐπιτρίψεσθ') reliqui.

247. ἀπαξάπαντα. ἀπαξ ἅπαντα. R. and so inf. 542, 655.

249. τοῖσιν. R. Dindorf, Holden, Bergk, and Richter. τοῖσι. V. vulgo.

251. οἷ' ἢ. οἷα. vulgo. οἷον. Meineke. οἷ' ἢ. Bp. Blomfield (Gloss on Agamemnon, 64), and so Richter. οἷα. Harpocration (s. v. Κεῖοι), who says, Κεῖοι. Λυσίας ἐν τῷ περὶ τῶν ἰδίων ἐνεργειῶν "οἱ Κεῖοι μὲν πόλιν τοσανύτη:"—τὴν νήσον δὲ πόλιν ἠνόμασεν ὁ ῥήτωρ. καὶ Εὐριπίδης τὴν Εὐβοίαν "Εὐβοί' Ἀθήνας ἐστί τις γείτων πόλις." (The line is from Ion, 297.) Ἀριστοφάνης δὲ περὶ Σικελίας φησὶν "οἷα πόλις τάλαινα διαλυμαίνεται." οἷ' ἢ might easily be mistaken for οἷη, and so become converted into οἷα. If οἷα is retained, the meaning, I suppose, must be "O what a State will there be grated up." This line is commonly continued to War, but Dobree's proposal to transfer it to Trygæus is approved of by

Dindorf and Holden in their notes, and adopted by Bergk and Meineke.

253. χρῆσθᾶτέρω. χρῆσθαι θατέρω. R. V. P. Π. Scholiast. And so (omitting σοί, which all the MSS. read) the editors before Brunck, and Weise, Bothe, and Richter since. "At locum hic habere non potest θατέρω altero tanquam de duobus definitis sermo esset: oportet ἐτέρω absolute αἰοῖ. Scribendum igitur οἷτος παρανώ σοι μέλιτι χρῆσθαι' τέρω." Brunck. And so (writing it χρῆσθᾶτέρω) Bekker, Dindorf, Holden, Bergk, and Meineke.

254. τετρώβολον. Dindorf and Bergk suggest, and Holden and Meineke read, τετραβόλου.

256. οὔτοσί σοι. R. Bentley, Bekker, Dindorf, recentiores. οὔτοσι γάρ. Brunck and most of the older editions, though some had οὔτοσί σοι γάρ. V., according to Bekker, omits σοί; but, according to Dindorf, σοί is read there also.

257. ὡς δρυμύς. In the older editions these two words are continued to War. Bentley transferred them to Riot, and so R. V. Bekker, and Richter. They are assigned to Trygæus by Hermann, Dindorf, Weise, Bothe, Holden, Bergk, and Meineke. R. and V. omit μοι. Dindorf proposes οἰμοιομοί: Bergk reads οἷμ' οἷμοι. But compare αἰβοί βοί inf. 1066.

258. Hermann takes this line from Riot and gives it to Trygæus; for which purpose he is forced to change the MS. ἐνέβαλες into ἐνέβαλεν. He is followed by Dindorf, Weise, Holden, Bergk, and Meineke. I have retained the MS. reading.

259. οἷσεις. For this word Dobree conjectures, and Meineke reads, οἷσ' οἷσε.

261. Ἀθηναίων μεταθρέξει ταχύ. R. Π. (and, according to Dindorf, V.: Bekker seems to be in error in giving from V. οὐ

before μεταθρέξει). Ἀθηναίους, most of the older editions down to and including Brunck. According to the rule invented by Dawes (and which, it is now admitted, does not apply to Tragic any more than to Epic poetry) the *a* in μεταθρέξει would be short; and therefore σὺ is inserted before μεταθρέξει by Brunck, Bekker, and Bergk: γε by Dindorf, Weise, Bothe, Holden, and Richter; while Dobree proposes, and Meineke reads, μεταθρέξει ταχὺ πάνν. But rules, so purely empirical as this, however useful as showing the general leaning of the Comic writers, and the airiness and vivacity which they strove to infuse into their metres, become positively mischievous when they are elevated into inflexible laws, every offence against which is to be visited by immediate correction. The enormous number of the passages (some, but not all, of which are collected by Kidd in his notes on Dawes, and Mitchell, Note π to the Wasps), in which a perfectly simple and unsuspecting text has been vexed and worried into a forced conformity with this supposed rule, is at least sufficient to show that the rule, if it existed at all, admitted of abundant exceptions. In Clouds, 869, the penultimate in κρεμαθρῶν is long. For Ἀθηναίων Elmsley (at Ach. 769) suggests Ἀθηναίοισι subaudito ὄντα: which is only another attempt to support the authority of this imaginary rule.

262. εἰ δὲ μή γε, κλαύσομαι. Meineke substitutes ἔγω for γε, and Richter reads εἰ δὲ μή—ΠΟΛ. κεκλαύσεται. Κεκλαύσομαι had previously been proposed by Raper; see Kidd's Dawes, 154 note.

263. The expression πονηρὰ ἀνθρώπια is used by Xenophon. Mem. ii. 3, 16.

264. ἡμίν. R. has ἡμιν.

265. ἤξει. R. V. Bekker, recentiores. ἤξει γε. Edd. antiquiores.

266. παράξει. Meineke proposes in his edition κατατρίψει; in his Vind. Aristoph. σπαράξει.

267. μὴ ἄλοιοι. μὴ ἄλοιοι. R. μὴ ἄλοιοι. V.

269. Ἀθηναίοισιν ἀλετριβανος. Ἀθηναίοιοι ἀλετριβανος. R. V., to which, in the editions down to and including Brunck, was added the word ὄρης: but Porson's emendation Ἀθηναίοισιν ἀλετριβανος is followed by Bekker and all subsequent editors.

271. πότνια δέσποιν'. P. Bentley, Tyrwhitt, Brunck, recentiores. δέσποινια πότνια. R. V. Edd. antiquiores.

273. ἢ πρίν γε. "Sane priusquam." So I venture to read. ἢ πρίν γε. R. V. vulgo. πρίν ἢ. Buttman. εἰ πρίν is supposed by Seidler to have been the reading of the Scholiast, and is adopted by Bothe. Bergk proposes πρίν τόνδε. Dindorf and Meineke omit the line.

274. δῆτ'. R. has γέ τι, whence Dindorf, Holden, and Bergk read γέ τιν'. Reisig proposed γ' αὐτ'.

275. ταῦτ' ὦ δέσποθ'. In R. these words are preceded by χωρῶ, no doubt ex interpretamento, as Dindorf says.

276. ἀγών. I have added the aspirate. Vulgo, ἀγών. But the meaning is not (as in Clouds, 956), "now is a great contest," but "now comes the tug of war."

280. κᾶτ' (for καὶ ἔτι). Dobree, Dindorf, Bothe, Holden, Bergk, Meineke, and Richter. κᾶτ' (for καὶ εἶτα) reliqui. For μάλα Dobree proposed μάλ' αὐ.

281. αὐ φέρεις. V. has ἂν φέρεις.

282. Λακεδαιμονίοισιν ἀλετριβανος. Λακεδαιμονίοιοι ἀλετριβανος. R. V., between which words, in the editions down to and including Brunck, was interposed the word

καός; but Porson's emendation *Λακεδαιμονίοισιν ἄλετριβανος* has been accepted by all later editors.

285. *Διοσκόρω*. R. has *Διὸς κόρω*.

287. *ἀπόφερε*. R. V. Florent Chretien, Bentley, Brunck, recentiores, *ἀπόφυρε*, most of the older editions.

291. *καὶ χαίρομαι κεύφραίνομαι*. R. V. Suidas (s. v. *Δᾶτις*), Bekker, Dindorf, Bothe, recentiores, *κεύφραίνομαι καὶ χαίρομαι* Suidas (s. v. *νῦν τοῦτ' ἐκείν'*), καὶ *τέρπομαι καὶ χαίρομαι* reliqui.

292. *ἡμῖν*. R. has *ὕμιν*.

300. *ἀγαθοῦ δαίμονος*. Meineke (Vind. Aristoph.) scribendum suspicatur *ἀγαθὴν δαίμονα*. Velsen (in Rhein. Mus.) proposes *νῦν γὰρ ἀρπάσαι πάρεστι μητέρ' ἀγαθοῦ δαίμονος*.

313. *εὐλαβεῖσθε κ. τ. λ.* R. V. Bekker, recentiores. The older editions, down to and including those of Kuster and Bergler, had the unmetrical line *εὐλαβεῖσθ' ἐκείνον τὸν Κέρβερον καὶ δεδίττεσθε*, whence Florent Chretien proposed *εὐλαβεῖσθ' ἐκείνο καὶ τὸν Κέρβερον δεδίττετε*; Pierson, *εὐλαβεῖσθ' ἐκείνο νῦν τὸν Κέρβερόν τε δείδετε*; and Brunck (aided by Π., which has the same line as R. V., omitting *κάτωθεν*) *εὐλαβεῖσθε νῦν ἐκείνον δεδιώτες τὸν Κέρβερον*.

314. *Καὶ* om. R.

316. *Καὶ νῦν*. "Hotibus" proposes *οὔτι κείνων* (i. e. *τῶν κάτωθεν*); Dobree, *οὔτι νῦν γ' ἔτ'*; Richter, *οὐδ' ἐκείθεν*. And Meineke reads *χαίρων*. But the meaning is not "none shall take her away *with impunity*;" but "none shall take her away *at all*:" as in the passages of Euripides cited in the note.

317. *ιοῦ. ιοῦ. ἡδομένων ἐστὶ τοῦτο, διὸ περισπᾶται ὡς τοῦ Χοροῦ τοῦτο λέγοιτος*. Scholiast. So Suidas *ιοῦ ιοῦ σχετλιαστικὸν ἐπίρρημα· τὸ ιοῦ ἐπὶ χαρᾶς περισπᾶται*.

In both the Parisian MSS. these two words form the commencement of the speech of Trygæus, and so in Bekker and Weise, but they clearly belong to the Chorus.

318. *βοῆς*. Some of the oldest editions had *βολῆς*.

323. *διαφθείρητε*. R. V. P. Π. Ald. Junt. Brunck, recentiores. In Francini's text *διαφθείρετε* crept in, and held its place down to Brunck's edition.

326. *παῦε*. R. has *παύου*.

327. *ἦν* (*En!* behold). R. V. Bekker, recentiores. *ἦν'*. P. Edd. antiquiores. *ἦν*. Π. *ἦνιδ' οὖν*. Reiske.

329. *ὀρχήσεσθ' ἔτι*. R. V. Edd. veteres, Kuster, Bergler, Brunck, Bergk, and Richter. *ὀρχήσησθ' ἔτι*. Bekker, Dindorf, Weise, Bothe, and Holden. And so Meineke in his edition; but in his Vind. Aristoph. he returns to *ὀρχήσεσθέ τι*, (which is Boissonade's reading,) adopting also Richter's alteration of *καὶ* into *κοῦ*.

331. *τουτογί*. R. V. Brunck, recentiores. *τοῦτο*. P. *τοῦτό γε*. Π. *τουτοδί*. Edd. veteres.

332. *λήγομεν*. *λήξομεν*. Meineke.

333. *λυπεῖν ἔτι*. Brunck suggests *λυπεῖν μ' ἔτι*. Reiske *λυπεῖν σέ τι*.

334. *τοι*. R. V. Π. Brunck, Bekker, Dindorf, Bothe, recentiores. *τι*. reliqui.

335. *πέπορδα*. *πεπόρδακα*. R.

337. *μή τι καὶ*. R. V. Bekker, Dindorf, Holden, recentiores. *μηκέτ' οὖν*. reliqui. For *χαίρετ'* R. has *χαίρετε*. Bothe for *ἴστε πω* reads *ἴσθ' ὅπου*,

340. *γάρ*. R. V. Π. Brunck, recentiores. *δ'*. Edd. antiquiores.

341. *πλείν μένειν*. Herwerden proposes *πλημμελεῖν*. For *κινεῖν* Dindorf suggests, and Meineke reads, *βινεῖν*.

344. *συβαρίζειν*. The first syllable in Sybaris being short (Wasps, 1427, 1435),

συβαριάζειν, συμβαρίζειν, and other variations have been proposed. Meineke reads πυδαρίζειν. The Scholiast says Συβαρίζειν Καλλίστρατος, τρυφῶν ἀπὸ τῆς Συβαρικῆς τρυφῆς· Ἀρτεμίδωρος, ἀπλῶς θορυβεῖν. καὶ Φρύνιχος “ πολλὸς δὲ συβαριασμὸς αὐλητῶν μὲν ἦν.”

346. εἰ γὰρ ἐγένοντο' ἰδεῖν τὴν ἡμέραν ταύτην ποτέ. So Porson. The MS. readings are as follows:—R. has εἰ γὰρ ἐγένοντο' ἰδεῖν ταύτην με τὴν ἡμέραν ποτέ. V. has the same, except that it substitutes γένοιτο' for ἐγένοντο'. Π. has εἰ γὰρ γένοιτο' ἰδεῖν με ταύτην τὴν ἡμέραν ποτέ. The older editions read εἰ γὰρ μοι γένοιτο' ἰδεῖν ταύτην τὴν ἡμέραν ποτέ. Bentley suggested εἶθε μοι γένοιτο' ἰδεῖν τὴν ἡμέραν ταύτην ποτέ. Brunck εἶθε μοι ταύτην ἰδεῖν γένοιτό ποτε τὴν ἡμέραν. Dindorf (who is followed by Bothe and Holden) reads εἰ γὰρ ἐγένοντο' ἰδεῖν ταύτην με ποτε τὴν ἡμέραν, an arrangement which, but for the persistency with which the MSS. relegate ποτέ to the end of the line, I should have preferred to Porson's. It would, perhaps, be simpler to substitute a dissyllable for ἡμέραν, as for example: εἰ γὰρ ἐγένοντο' ἰδεῖν ταύτην με τὴν μοῖραν ποτέ. The foregoing are attempts to bring the whole line into trochaics; but Bergk gives the last half in cretics εἰ γὰρ ἐγένοντο' ἰδεῖν ταύτην με τὴν ἡμέραν, which is adopted by Richter and approved by Meineke (though in his text he follows Porson) and is very probably right. For the general scheme of this and the corresponding systems I must refer the reader to the Preface.

347. ἀνεσχόμην. Brunck, recentiores, metri gratiā. ἠνεσχόμην. R. V. antiquiores.

352. ἄν μ'. R. Π. Brunck, recentiores. μ' ἄν. V. γ' ἄν μ' ἴδης. P. γ' ἄν μ'. Edd.

veteres. The γε has probably crept in from the next line. See the Preface.

355. ἀπολλύμεθα. V. Kuster, recentiores. ἀπαλλύμεθα. R. Edd. veteres.

357. δόρει. So almost all the recent editors; but several retain the MS. δοροί with ξύν. The older editions add τε after ἀσπίδι.

364. οὐκοῦν ἦν λάχω. Dobree suggests οὐκ ἦν μὴ λάχω. In the next line Seager proposes με περιποιήσεις for κλήρω ποιήσεις. And Brunck for ὅτι reads ὅ, τι.

367. μάλ'. R. has μάλα.

372. ἀρά με. ἀρ' ἔμε. Brunck and Weise.

373. ὄστ'. R. V. Π. Brunck, recentiores. γ'. Edd. antiquiores.

374. μοί νυν. V. Brunck, recentiores. νῦν. R. antiquiores. Meineke suggests τοῖνυν.

379. σοί. R. has σου.

380. ὃ μελ' ὑπὸ τοῦ Διός. Suidas (s. v. *τετορήσω*), Bentley, Porson, Bekker, Dindorf, Bothe, recentiores. ὃ μελε. R. V. F. ὃ μελέ' ὑπὸ Διός. Edd. antiquiores. R. gives an aspirate to ἀμαλδυνθήσομαι.

382. λίσσομαι. R. has λίσομαι.

383. ἄνδρες. R. V. P. Brunck, recentiores. ἄνδρες. Edd. veteres.

384. ποιηροὶ μὴ. R. interposes καὶ between these words. λακήσεται. R. V. Bentley, Brunck, recentiores. λακήσετε. Edd. veteres.

385. μηδαμῶς μὴ μηδαμῶς. This is the common reading, but R. has μὴ μηδαμῶς μηδαμῶς, and V. omits the μὴ altogether: V.'s reading is adopted by the editors (see at 346 supr.), who prefer the cretic metre for the last half of the line. For my own view of this system I must again refer the reader to my Preface.

386. παρ' ἐμοῦ. παρ' ἐμοί. Cobet and Meineke. In the next line R. F. omit γε.

388. νόμιζ' ἐν τούτῳ τῷ πράγματι. The reading of R. V. P. II. is νομίζων ἐν τῷδε τῷ πράγματι: and so Edd. veteres, Bekker, and Bothe. Florent Chretien proposed ἐν γε τῷδε πράγματι. Bentley, νόμιζ' ἐν τῷδε τῷ νῦν πράγματι; cf. inf. 858. Brunck, νομίζων τούτῳ τῷ πράγματι. Porson combined the suggestions of Bentley and Brunck into the reading in the text, which is followed by Dindorf (who compares Lys. 615) and Holden. Dobree proposed νομίζειν ἐν τοιῷδε πράγματι, and Bothe conjectured νόμιζ' ἐν τῷδε τῷ ταραγμάτι. Bergk (who in 349 supr. had suggested, though he did not read, οὐ δύσκολον for οὐδὲ δύσκολον) reads νόμιζ' ἐν τῷδε τῷ πράγματι. And so Richter. Meineke adopts a suggestion of Dindorf, νομίζων ἐν τοιοῦτῳ πράγματι. For τοῦτο Brunck reads κείνο.

390. μὴ γένη παλίγκοτος ἀντιβολουσιν ἡμῖν. R. V. II. F. and four MSS. of Suidas (s. v. παλίγκοτος), Bekker, Dindorf, Holden, Bergk, and Meineke. The older editions (and one MS. of Suidas) add τις after παλίγκοτος, and γε after ἡμῖν. The lines do not correspond with those in the parallel system, and Dindorf considers them "supplementum a grammatico excogitatum," and Weise omits them altogether. Brunck reads ἡμῖν ἀντιβολουσιν ὄναξ μὴ γένη παλίγκοτος. Richter for the second line substitutes προσκυνουντι μοί σ' ἀναξ, which is wholly unmetrical. I would alter the two lines into μηδ' ἔχε παλικότως ἀντιβολίας ἐμαίσιν. Such phrases as σκυθρωπῶς ἔχειν are very common; and ἐμαίσιν is confirmed by παρ' ἐμοῦ just above.

392. χάρισ' ὄ. vulgo. χάρισαι ὄ. R. V. II. F. Brunck, Weise, and Bothe omit the ὄ.

396. ἱεραῖσι προσόδοις. ἱεραῖς προσόδοισι. R.

399. ἡμεῖς. R. V. II. Vat. Kuster, Bergler, Bekker, recentiores: om. P. reliqui.

402. κλέπται τε γὰρ νῦν εἰσι μᾶλλον. The common reading is κλέπται γὰρ εἰσι νῦν γε μᾶλλον. R. omits the verse. V. has κλέπται τε γὰρ νῦν μᾶλλον εἰσι, which Dindorf and Holden adopt, the former citing Soph. Trach. 1019, where σοί τε γὰρ is used for καὶ γὰρ σοί. Meineke reads κλέπται τὰ νῦν γὰρ εἰσι μᾶλλον.

405. ἂν πείσαις. Meineke adopts Hirschig's conjecture ἀναπέσεις.

406. χῶ. 'χό. R.

407. ἐπιβουλεύοντε. R. V. Bentley, Porson, Bekker, recentiores. Brunck and all the former editors read ἐπιβουλεύουσι with a colon or full stop at the end of the line.

409. ἴνα δὴ τί. Bentley, Bergk, Meineke, and Richter. So Clouds, 1192. ἴνα τί δή. R. II. Francini, Kuster, Bergler. ἴνα δὲ τί. Junta. ἴνα τί δέ. V. P. Aldus, Reiske, Brunck, Bekker, Dindorf, Weise, Bothe, and Holden. ὅτι νῆ Δία. R. V. Bekker, recentiores. ὅτι νῆ τὸν Δία. Edd. veteres.

412. ἡμᾶς. R. V. Bentley, Bergk, and Meineke; and so the Scholiast seems to have read. ἰμᾶς. Edd. veteres, Brunck, Bekker, Dindorf, Weise, Bothe, Holden, and Richter.

413. λάβοιεν αὐτοί. αὐτοὶ λάβοιεν. F. Meineke.

414. παρεκλεπέτην. Brunck, recentiores. παρεκλέπτετον. R. V. Edd. veteres. παρέκλεπτον. P. II. F.

415. ἀμαρτωλίας. Bentley proposed ἀμαρτωλίας, which Bergk and Meineke adopt.

417. τήνδε καί. On account of the anomalous position of the copulative, Meineke reads τῶνδε καί, and Dobree suggests τήνδε

δὲ ξυνανέλκυσον. Blaydes (on Ach. 884) would take ξυλλαβεῖν to mean "to join in laying hold of," and translate the passage *nobiscum hanc (Pacem) una prehendere et extrahere*.

420. Ἐρμῆ. Ἐρμῆ (cas. voc.). Kuster, Bergler, and Bothe.

421. ἄλλαι. Meineke. ἄλλαι vulgo.

424. ἔχης. R. has ἔχεις.

430. τᾶλλα δ'. Meineke (Vind. Aristoph.) "not understanding to what τᾶλλα can refer," proposes καὶ γὰρ or πάντα δ'. But the meaning is plain, "You take the manager's part; everything else we can supply."

432. φιαλοῦμεν. Some editors (following Eustathius in Odyssey, p. 1403) write φιαλοῦμεν.

433. EP. "Hæc verba (vv. 433, 434) Trygæo sunt tribuenda." Dindorf. And so Holden, Bergk, and Meineke. Weise gives them to the Chorus.

435. εὐχόμεσθα. V. vulgo. εὐχόμεθα. R. εὐχόμεσθα. Hamaker, Bergk, and Meineke.

436. πολλῶν κάγαθῶν. καλῶν κάγαθῶν. Π.

437. ξυλλάβοι. R. V. vulgo. ξυλλάβη. P. Π. F. Brunck, Bekker, and Bothe.

439. διαγαγεῖν. Lenting, Bergk, Meineke, and Richter. διάγειν. R. V. F. διάγειν με, vulgo. διάξειν. Dindorf, Weise, and Holden. διάγειν γε. Boissonade. But if γε is inserted, it should be after εἰρήνη and not after διάγειν.

441. The Scholiast says δύο πρόσωπα ταῦτά φησιν, ὧν ὁ μὲν εὔχεται, ὁ δὲ ἔτερος ἀκόλουθα τῇ εὐχῇ καταρώμενος λέγει. And Dobree and Richter have, therefore, given to Trygæus, vv. 441; 443, 444; 447, 448; 450, 451; 453; 455, 456, 457 ("Ἀρει δέ; —μηδ' Ἐνναλίφ γε;) and 458: and the

rest to the Chorus; an arrangement very inferior to the common one.

445. ταῖσιν μάχαις, recentiores. ταῖς μάχαις. R. V. F. And most of the earlier editors, with Brunck and Bothe, read πότνια γ' ἐν ταῖς μάχαις.

446. πάσχοι γε τοιαῦθ'. R. vulgo. πάσχοιτο τοιαῦτάθ'. V. Dindorf suggests πάσχοι τοιαῦτ' ἄθθ', which Meineke adopts. Weise reads πάσχοι τοιαῦτά γ'.

447. κεῖ τις. εἶ τις. R. V., which is probably right. δορυξός. R. vulgo. δορυξόος. V: Brunck. In 549 inf. both R. and V. have δορυξόν.

448. ἐμπολῆ. R. V. Π. vulgo. ἐμπολῆ. P.

450. κεῖ τις—ξυλλάβη. R. V. vulgo. κῆν τις. Brunck and Bothe. ξυλλάβοι. Richter.

453. Bergk and Meineke give 453 to Trygæus; 454 to the Chorus; and 455, 456, to Trygæus. Bergk gives 458 also to Trygæus.

455. ἰή, ἰή τοίνυν ἰή. Π. Brunck, Bekker, Dindorf, Weise, Holden, recentiores. ἰή τοίνυν ἰή ἰή. R. V. F. The older editions add γε after τοίνυν, but the last syllable in τοίνυν seems to be long in Frogs, 321, Plutus, 563.

456. Ὠραισιν. ὦραις. R. F.

457. Ἄρει δὲ μή; TP. μή. Bentley, Bekker, recentiores, except Bothe and Richter. Ἄρει δέ; TP. μή, μή. R. V. Edd. veteres.

458. ἰπότεινε δῆ. ἰπότεινε δὲ δῆ. P. κάλφς, vulgo. κάλοισ. R. V. P. Π. Kuster.

462. ἔτι μάλα. R. V. Dindorf, Holden, Bergk, Meineke, and Richter. εἰα ἔτι μάλα reliqui.

464. ἄνδρες. ἄνδρας. R. V.

465. οὐ ξυλλήψεσθ'. R. V. Π. Brunck, recentiores. οὐχι. P. Edd. veteres. οὐχι οὐ. Kuster.

466. οἱ Βοιωτοί. ὦ Βοιωτοί. Brunck, Weise, and Bothe.

468. εἶα ὦ. εἴ' ὦ. V. Bothe.

469. ἀλλ' ἄγετον ξυνανέλκετε καὶ σφῶ. The MSS. and the older editions down to Brunck and Bekker have ἄγετον ξυνέλκετον καὶ σφῶ. Hermann proposed ἀλλ' ἄγετόν γε συνέλκετε καὶ σφῶ. Ahlwardt, ἀλλ' ἄγετ' ἀλλὰ συνέλκετε καὶ σφῶ. Dobree, ἀλλ' ἄγετε ξυνανέλκετε καὶ σφῶ; which Holden adopts, though himself suggesting ἀλλ' ἄγεθ' ἔλκετ' ἀνέλκετε καὶ σφῶ. Dindorf in his notes proposes ἀλλ' ἄγεθ' ἔλκετον ὠγαθὲ καὶ σφῶ, but in his text he prudently substitutes a lacuna for ὠγαθέ. Bothe (who omits the ὡς in 496 inf.) reads ἄγετε ξὺν δ' ἔλκετε καὶ σφῶ. Bergk reads ἀλλ' ἄγετον ξυμφέλκετε καὶ σφῶ. Meineke, ἀλλ' ἄγετον νῦν ἔλκετε καὶ σφῶ. Richter, ἔλκομεν ἀλλ' ἄγεθ' ἔλκετε καὶ σφῶ. I have adopted Dobree's ξυνανέλκετε, though with Hermann, Bergk, and Meineke, I have retained the dual ἄγετον for the reasons mentioned in my note.

472. EP. This line is given to Hermes by R. V., the Scholiast (ὁ Ἑρμοῦ τοῦτό φησιν ἀπελέγχων αὐτοῦς), and most of the editors. It is transferred to the Chorus by Dindorf, Bothe, Holden, Bergk, Meineke, and Richter.

473. ὦ Λάμαχ'. Dindorf gives this speech to Trygæus; that beginning ἄρ' οἶσθ' to the Chorus, and the succeeding one to Hermes. He is followed by Bothe, Holden, Meineke, and Richter, while Bergk gives both the speeches of the Chorus to Trygæus, compensating the Chorus with vv. 484, 5. This change seems to be occasioned merely by the previous unauthorised change in line 472. Dindorf, indeed, says "Correctum ex R.;" but this appears to be an error. In R. ἐμποδῶν is written ἐμποδῶν.

475. οἶδ' οἶδε. R. vulgō. εἶδ' οἶδε. V. εἶ· οἶδε, several of the older editions. Brunck puts a full stop after εἶλκον. Dindorf added the aspirate to Ἀργεῖοι.

476. κατεγέλων. καταγέλων. R.

481. Μεγαρήης. Μεγαρείς. R. Π. (and so inf. 500). For ὄμως Bothe reads ὄλωσ.

484. ὄνδρες. R. P. Brunck, recentiores. ἄνδρες. V. Edd. veteres.

485. ἀντιληπτέον. R. has ἀντιλημπτέον here, and λήμψεσθ' in line 493.

489, 490. Between these two lines was formerly inserted EP. ὦ εἶα, ὦ εἶα. But this is omitted by R. V. F. Bekker, Dindorf, Holden, Bergk, Meineke, and Richter. There is consequently a lacuna in 491, before or after οἴκουν δειῶν (so R. V. recentiores, formerly οὐ δειῶν). Dindorf would add δῆτα τόδ' ἐστίν; Holden καὶ δεινότατον; Bergk δῆτα τόδ' ὑμῶν, and Richter τοῦτ' ἔστ' ὄνδρες or γ' οὐκῶν δειῶν. In the older editions μικρὸν γε κινούμεν TP. οὐ δειῶν formed one line. Brunck, Weise, and Bothe read μικρὸν κινούμεν γ'. Dindorf, Holden, Meineke, and Richter give the words μικρὸν γε κινούμεν to Hermes.

496. κακόνιοι. κακοί. V. The older editions had ὡς κακὸν εἴ τινες εἰσὶν ἡμῖν. Π. had ὡς κακὸν οἵ τινες, whence Brunck restored κακόνιοι, which is also found in R. and Suidas (sub voc.), and is adopted by all subsequent editors. ἡμῖν. R. V. P. Π. Aldus, Junta; but Francini introduced ἡμῖν, which is found in Suidas, and is followed by every subsequent editor. I have had no hesitation in restoring the MS. reading; there seems throughout to be a distinction between the Chorus proper, who are Athenian farmers ("us farmers," inf. 508), and the assistant crowd of

Argives, Bœotians, Laconians, Megarians, and other Hellenic peoples.

497. *μέν γ' οὖν*. Bentley, Dindorf, Weise, Bothe, Holden, Bergk, and Richter. *μέν οὖν*. R. V. vulgo. *μέν νυν*. Cobet and Meineke.

498. *ἀνδρείως*. Bentley's correction for the MS. *ἀνδρικῶς* is universally followed.

499. *εἶσ' εἰσίν*. R.

500. EP. So R. Dindorf (in notes), Holden, Bergk, and Meineke. TP. V. vulgo.

509. *τοι*. R. V. Francini, vulgo. *δή*. P. Aldus, Junta, Brunck: om. Π.

511. *οἳ τοι*. R. V. Π. Brunck, recentiores. *ἦδ' οἱ*. P. *οἱ γεωργοί*. Aldus, which Kuster and others altered into *Νῦν οἱ γεωργοί*.

513. *ομοῦ ᾗσιν ἦδη*. R. V. Π. Vat. Brunck, recentiores. *ομοῦ ᾗσιν ἦδ' ἐγγύς*. Edd. veteres.

516. *ἦδη ἦδι*. R. Dobree would either read *καὶ δὴ*, or else in the preceding line change *ἀνδρικώτερον* into *ἀνδρικωτέρως*.

518. The *εἶα* is repeated five times only in R., and in some of the editions four times only.

520. *τί* om. R.

524. *ᾧ Θεωρία*. Meineke (Vind. Aristoph.) proposes to alter this into *Εἰρήνη φίλη*.

527. EP. So R. Bekker, recentiores, V. and the older editions continue this line to Trygæus. For *ὁμοιον* Richter reads *ὁμίλου*.

528. TP. I have given this speech to Trygæus, the next to Hermes, and the next to Trygæus again. So also (as I afterwards observed) Bergk and Meineke. R. gives the three speeches all to Trygæus. V. gives this speech to the Chorus, the next to Trygæus, and the next to the

Chorus again; and so Brunck, Bekker, Dindorf, Weise, Bothe, Holden, and Richter. The older editions give this to Hermes, and the next two to Trygæus.

529. *κρομμυοξερνηγίας*. So Dobree for the MS. *κρομμυοξυρνηγίας*, which is, however, retained by every editor except Richter.

530. *ὀπώρας*. Bothe writes *Ὀπώρας*, construing it "the *πλέκος* of this *Opora*." Meineke (Vind. Aristoph.) would alter *δ' ὀπώρας* into *δὲ χῶρας*.

531. *τραγωδῶν*. Brunck suggests *τρυνγωδῶν*, which is approved by Dindorf and Bergk, and adopted by Meineke and Richter.

532. *κλαύσᾶρα*. Dindorf, recentiores. *κλαῦσ' ἄρα*. R. Edd. veteres. *κλαῦσ' ἄρα*. V. *κλαῦσαι ᾗρα*. Brunck.

536. *κόλπου*. Reiske suggested *κτίπου*, Hamaker *κόμου*, Bergk *κάλλη*. Meineke puts a comma after *κόλπου*. *εἰς ἀγρόν*. R. V. P. Π. Bekker, Dindorf, Bothe, Holden, Bergk, Meineke, and Richter. *εἰς ἱπνόν*. ceteri.

537. *χοῶς*. See Elmsley at Ach. 1000. Others write *χοός*, and *χοῶς*.

542. *κνάθους*. Suidas (s. v. *ἰπωπιασμέναι*), vulgo. *κνάθους*. R. V. Bekker, Bergk, and Meineke. I should follow their example if I knew of any other instance of such a construction with *προσκειμένοι*. *ἐπικείμενοι*, indeed, is frequently so used. Thus Lucian's *Necyomantia* (iii. 14, ed. Bipont) *κόρακα διτάλαντον ἐπικείμενος*; and a little further on (iii. 22) *τηλικούτον ἄχθος ἐπικείμενος*. Cobet refers to the chapter in Macrobius *De Jocis M. Tullii Ciceronis* (Saturnalia ii. 3). Cicero cum Lentulum generum suum, exiguæ staturæ hominem, longo gladio acinctum vidisset, *Quis*, inquit, *generum meum ad gladium alligavit?*

543. Bergk and Meineke make the speech of Hermes continue to τὰς τέχνας, and give from thence to ἐσκιμάλισην to Trygæus.

545. γοῦν. V. Bekker, recentiores. γ'οῦν. R. γάρ. Edd. veteres.

547. κατέπαρδεν. R. Brunck, recentiores. καταπάπαρδεν. V. καταπέπαρδεν. Π. πέπαρδεν. P. Edd. veteres. κεινοῦ. vulgo. κεινοῦ. P. Π. Aldus, Brunck.

552. εἰς ἀγρόν. R. V. P. Bentley, Brunck, recentiores. εἰς om. Π. ἐς ἀγρόν. Edd. veteres.

557. ἄσμενός σ'. P. Tyrwhitt, Brunck, recentiores. σ' om. R. V. Π. ἄσμενός γ'. Edd. veteres.

562. λιταργιοῦμεν. λιταργειοῦμεν. R. V.

563. ἐμπολήσαντές τι. ἐμπλήσαντές τι. R.

565. καὶ γοργόν. Florent Chretien suggests γεωργῶν.

566. νῆ Δί. νῆ τὸν Δί. R. V. F.

568. ἄν. εἰάν. R.

573. ἡμῖν. ὑμῖν. P. Brunck.

582. χαίρε, χαῖρ' ὡς ἀσμένοισιν ἡμῖν ἦλθες, φιλτάτη. So, if the verse be trochaic, I think we should read. V. has χαίρε χαῖρ' ὦ φίλταθ' ὡς ἀσμένοισιν ἡμῖν (ἡμῖν, R.) ἦλθες. V.'s reading is adopted by Brunck, Bekker, and (except that he substitutes φιλτάτη) Bothe. R.'s reading is found in the older editions. The other corrections are as follows: χαίρε χαῖρ' ὡς ἦλθες ἡμῖν ἀσμένοις ὦ φιλτάτη, Dindorf, Weise, and Holden: χαίρε χαῖρ' ὡς ἀσμένοισιν ἦλθες ὦ φιλτάτη, Bergk: χαίρε χαῖρ' ὡς ἀσμένοισιν ἦλθες ἡμῖν φιλτάτη, Meineke: and χαίρε χαῖρ' ὡς ἦλθες ἡμῖν ἀσμένοις φιλτάτη, Richter. See this system, as I would read it, in my Preface.

584. ἐδάμην, βουλόμενος. Dindorf, recentiores. ἐδάμημεν, βουλόμενοι. R. V. Edd.

veteres. δαιμόνια. R. Bekker, Dindorf, recentiores. δαίμονα. V. Edd. veteres.

587. γὰρ μέγιστον. R. V. Bekker, recentiores, except Bothe, who, with the older editions, inserts τὸ before μέγιστον. I have marked a lacuna for the preceding line. Dindorf marks it for the first half of the succeeding line, bringing in μόνη γὰρ ἡμῶς ὠφέλεις for the second half; and marking another lacuna for the next line. For γεωργικόν Bothe, Bergk, Meineke, and Richter read γεωργόν, which is very probably right. The lines are, by inadvertence, wrongly arranged in my text. For φίλα, a line or two below, I would read φίλια. See the Preface.

599. ὄσος'. Bentley, Bekker, and almost all the recent editors. ὄσ'. R. Edd. veteres. ὄσο'. V. Bothe. ὄσαγ'. Brunck and Weise.

600. προσγελάσεται λαβόντ'. R. Porson, Bekker, recentiores. σε λαβόντ'. V. Π. προσγελάσονται σε λαβόντ'. P. Aldus, Brunck. Most of the older editions retain the σε. For ἄσμενα we should, I think, read ἀσμένως.

603. σοφάτατοι. In Archilochus and Cratinus (see the note) the epithet is λιπερνήτες, and Diodorus Siculus, citing this passage, inadvertently substitutes that epithet here: his error is followed by Bothe and Meineke. For δὴ ξυνίετε Diodorus writes τις ξυνιέτω.

605. ἤρξεν ἄτης. Seidler, Dindorf, Weise, Holden, Meineke, and Richter. αὐτῆς ἤρξε. R. V. ceteri. Bergk suggests αὐτίχ' εἶρξεν. I should have proposed to change the MS. γὰρ αὐτῆς into γεραῖς, but that the γὰρ seems naturally to follow the πρώτα μὲν here as in Clouds, 1117; Birds, 1105.

606. μετᾶσχοι. R. V. Bekker, Dindorf, Holden, Bergk, and Meineke. Vulgo μετᾶσχη.

607. ἡμῶν. vulgo. R. and some of the older editions have ἡμῶν.

610. ἐξεφύσησεν. V. (ἐξεφύσησε. R.), Suidas s. v., Edd. veteres, Brunck, Bekker, Bothe, and Bergk. κατέφύσησεν. Bentley, Dindorf, Weise, Holden, Meineke, and Richter. The phrase τοὺς τ' ἐκεῖ τοὺς τ' ἐνθάδε seems to answer to our "both far and near."

612. ἤκουσ'. vulgo. ἄκουσ'. R. V. Bekker, Dindorf, Weise, Holden, Bergk, and Meineke. Florent Chretien and Reiske suggested ἤχοῦσ'.

615. πεπύσμην. 'πεπύσμην. Π.

616. ἤκηκείν. R. (and apparently V., though Bekker says otherwise), Edd. veteres. Brunck altered it into the "more Attic" form ἤκηκόη, and so Bekker, Dindorf, Weise, Bothe, Holden, Meineke, and Richter. Yet the MSS. again have ἤκηκείν in Wasps, 800, and ἐπεπόνθειν in Eccl. 650.

618. πολλά γ'. Cobet and Meineke read πολλ' ἄρ', and (a few lines below) κάτ' ἔπειθον for κἀπέπειθον.

627. αἰτίων ἂν ἀνδρῶν. R. V. Bekker, recentiores. Π. omits the ἂν. The old reading was αἰτίων ἀνδρῶν γε.

628. τὴν κορώνεον. τὴν κορώναιον. R. V. For τὴν Dindorf, Holden, Meineke, and Richter read καί. But I think that the article is required: for the speaker is bemoaning not merely a fig-tree, but the particular tree which he had planted and tended with such care.

629. ἴφυτευσα κάξεθρεψάμην. φυτεύσας ἐξεθρεψάμην. R. V. Edd. veteres. Bentley first corrected it. Dawes (524 ed. Kidd) independently made the same emendation (adding "Exstat locus plane gemellus apud Eurip. Med. 1346. παιδας οὗς ἔφυσα κάξεθρεψάμην,") and it is adopted by all the more recent editors.

630. V. and the older editions give the

two preceding lines to the Chorus, the two next to Trygæus. I have followed R.'s arrangement, which coincides with 615-618 supr. μέλ'. V. Bekker, recentiores. μέλε'. R. Π. μέλε. F.; cf. sup. 137. The γε in this line was added by Bentley, and is omitted by R. V. Bekker, alii. Brunck would read δῆτ' εἴ γε δὴ for γε δῆτ' ἐπέι. λίθον. R. V. Bentley, Brunck, recentiores. τὸν λίθον. Edd. veteres.

633. ἐμάνθανεν. R. V. Bekker, recentiores. ἐλάνθανεν (with an interlined μ). F. ἐλάνθανεν Edd. antiquiores. The Scholiast notices ἐλάνθανεν as a various reading.

635. ἔβλεπεν. V. Brunck, recentiores. ἔβλεπε. R. Edd. veteres.

637. For δικροῖς some would read πικροῖς, or else καὶ κράγμασι for κεκράγμασι.

638. αὐτήν. Bentley suggested αὐτην.

640. φρονοί. R. V. Π. F. Brunck, Bekker, Dindorf, Weise, Bothe, Holden, and Bergk. φρονοί ceteri. Βρασίδου. R. V. P. vulgo. Βρασίδα. Suidas (s. v. Βρασίδας), Dindorf, Bothe, and Meineke.

643. ἄττα διαβάλοι. So all the recent editors. ἄττ' ἂν διαβάλοι. R. Edd. veteres. ἄττ' ἂν διαβάλλου. V.

644. ἐτύπτονθ'. R. V. Bekker, recentiores, except Weise, who retains the old reading ἔτυπτον, and Meineke, who adopts the conjecture of Hirschig and Cobet ἐτύπτεσθ'.

645. ἐβύουνν. R. V. F. Bekker, recentiores. ἐβύουν. Edd. veteres.

646. Ἑλλάς ἂν. Ἑλλάς αὖ. Reiske.

647. ἔλαθε. R. V. Bentley, Brunck, recentiores. ἔλαθεν. Edd. veteres.

648. βυρσοπόλης. P. Brunck, recentiores. ὁ βυρσοπόλης. R. V. Edd. veteres.

649. οὐπερ ἔστ'. R. V. vulgo. οὐ πάρεστ'. Aldus.

650. ἔτ' ἔστ' (ἔστι. V.) ἐκείνος. R. Bekker, recentiores. The older editions had *τις* before ἔτ'. ἔστ' ἐκείνος. P. ἔσται κείνος. Π. ἔσται κείνος. F.

651. λέγης. λέγεις. R.

656. σεαντοῦ. σαντοῦ. R.

658. εἴποι. εἴποιμι. R.

660. ἦ δ'. R. V. Elmsley (at Ach. 1033), Bekker, Dindorf, recentiores, except Meineke, who in his text has ἦ δ' and in his Vind. Aristoph. approves Velsen's conjecture οἷδ' ἀλλά. ἦδ'. Edd. antiquiores.

661. αὐτοῖσι. V. vulgo. αὐτοῖς. R. F. Richter, who adopts Dindorf's suggestion of ἔμεγ' for ἔμ'.

663. εἴεν. ἀκούω. R. F. Bekker, Dindorf, Holden, Bergk, Meineke, and Richter. εἴεν γ' ἀκούω. V. P. Edd. veteres, Brunck, Weise, and Bothe. But the present reading is sufficiently confirmed by Æsch. Cho. 655, which Hermann cites.

664. ἡμεῖς. ἡμεῖς. R.

667. τρεῖς. τρεῖς. R., which also has τῆ κλησίου.

672. κάσπευδεν. κατέσπευδεν. V.

674. οὖν om. R. Bergk proposes ποῖός τις εἶναι σοι δοκεῖ.

675. ψυχὴν γ'. R. vulgo. ψυχὴν. V. P. Brunck, Bekker, Dindorf, Weise, Bothe, and Holden. ψυχὴν τ'. Π. F.

676. οὐπερ. Bentley, Brunck, recentiores. ὅπερ. R. V. Π. F. ὥσπερ. Edd. antiquiores.

682. ποί. R. V. Francini, vulgo. ποί om. Π. F. σου. P. Aldus.

684. αὐτῷ. οὐτω. Cobet, Meineke.

689. γενησόμεθα. EP. τρόπῳ τίνι; R. P. Brunck, Bekker, Bothe, and Meineke. γενησόμεθα τρόπῳ τινί. V. and a few editors. γενησόμεσθα. Edd. veteres. γενησόμεσθα. EP. τίνι τρόπῳ. Dindorf, Holden, Bergk, and Richter.

694. τάρχαϊ ᾄ. τάρχαϊα ᾄ. R. For κατέλιπεν V. has κατέλειπεν.

695. πράττει. R. V. Π. F. Brunck, recentiores. πράττειν. P. πράττοι. Edd. veteres.

699. ἐπὶ ῥίπος. R. V. Π. F. Brunck, recentiores. ἐπὶ τῆς ῥίπος. Edd. antiquiores. 700. δαί. Π. F. Bentley, Brunck, recentiores. δέ. R. V. Edd. veteres.

701. παθών. Reisig proposed μαθών.

703. ἰδών. R. vulgo. ὀρών. V. P. Brunck, Weise, and Bothe.

704. γεγενῆσθ' ἐν. ἐν om. V. Brunck.

705. ἀφησόμεσθᾶ. Bekker, Dindorf, Holden, Bergk, Meineke, and Richter. ἀφησόμεσθᾶ. R. ἀφεξόμεσθᾶ. V. reliqui.

711. καταλάσας. R. vulgo. Brunck compares Eccles. 1082. καταγελάσας corr. V.

715. βουλή σύ. V. Bentley, Brunck, recentiores. σὺ βουλή. R. Edd. veteres.

716. ῥοφήσεις. R. V. vulgo. ῥοφήσει. Elmsley (at Ach. 278), Dindorf, Holden, and Meineke.

717. κατέδει. R. V. Π. Brunck, recentiores. κατέδη. Edd. veteres.

725. Θάρρει. V. Brunck, recentiores. Θάρσει. R. Edd. veteres.

726. κόραι. κόρα. Meineke.

728. ἐστυκότες. ἐστηκότες. P.

729. To escape the tautology of παραδόντες and δῶμεν, Cobet would read τήνδε σκευὴν ἀποδόντες in the first line, while Meineke substitutes φῶμεν for δῶμεν in the second. Cobet would also read σκευὰς for σκηρὰς in the third.

732. φυλάττετε. V. Bekker, recentiores, except Weise, who, with the older editions, reads φύλαττε σύ. φύλαττε. R. F. For ἀνδρείως R. has ἀνδρίας.

733. ἦν ἔχομεν ὁδὸν λόγον εἴπωμεν χῶπασα νοῦς αὐτὸς ἔχει γε. So I write the line. ἦν ἔχομεν ὁδὸν λόγον εἴπωμεν χῶσα

τε νοὺς αὐτὸς ἔχει γε. P. Brunck. ἦν ἔχομεν ὀδὸν λόγον εἰπωμεν ὅσα τε νοὺς ἔχει. R. ἦν ἔχομεν ὀδὸν λόγον εἰπωμεν ὅσα τε νοὺς ἔχει. V. Π. ἦν ἔχομεν ὀδὸν λόγων εἰπωμεν ᾗσα τε νοὺς αὐτὸς ἔχει. Aldus. ἦν ἔχομεν ὀδὸν λόγων εἰπωμεν ὅσα τε νοὺς ἔχει. Bekker, Dindorf, Bothe, Holden, Bergk, Meineke, and Richter. But the Scholiast describes the commation as composed of five anapaestic verses, and it is hardly worth while to depart from the MSS. for the mere purpose of introducing a trochaic tetrameter. ἦν ἔχομεν ὀδὸν λόγον εἰπωμεν (πᾶσιν) χ' ὅσα νοῦν ἔχει αὐτῶν. Weise.

736. θύγατερ. θυγατέρα. V.

739. μὲν om. V.

740. τοῖς φθειρισίν. τοὺς φθειρισί. R.

742. φεύγοντας. "Lege Φρυνώνδας. Vide Hesych. Harpocrat: Suid." Bentley. Bergk transposes this and the following line, adding "Aut 743 aut 744 plane tollendus." Meineke follows him in the transposition, and omits 744.

743. παρέλυσεν. R. V. Bekker, recentiores. κατέλυσεν. Edd. veteres.

744. οὔνεκα. R. vulgo. εἵνεκα. V.

745. εἶτ' ἀνέροιτο. Bentley, Dawes (525 ed. Kidd), Brunck, recentiores. ἐπ'ἀνέροιτο. R. V. Edd. veteres.

747. τὸ νῶτον. Suidas (s. v. ὑστριχίς), Bekker, Dindorf, Holden, Bergk, Meineke, and Richter. τὸν νῶτον. R. V. F. τὰ νῶτα vulgo.

752. ἐπεχειρεῖ. R. F. Bentley, Bekker, recentiores. ἐπιχειρεῖ. V. Edd. veteres.

753. βορβοροθύμους. βαρβαροθύμους. Meineke.

754. μὲν μάχομαι δὴ μάχομην. Richter. For καὶ πρῶτον μὲν μάχομαι πάντων Meineke interpolates from Wasps, 1031, Θρασεώς ξυστὰς εὐθύς ἀπ' ἀρχῆς.

756. κεφαλαί. γλωτται. Meineke. For οἰμωζομένων P. has οἰμωζομένων. ἐλιχμῶντο. R. V. Suidas (s. v. Κύννα), Brunck, recentiores. ἐλιχνῶντο. Edd. veteres.

758. καμίνον. R. V. F. and Suidas (s. v. πρωκτός). καμήλου. Edd. omnes. But this is not a mere repetition from the Parabasis of the Wasps. Perhaps κάμινον would be better. For Λαμίας Bothe and Meineke write λαμίας, supposing that the poet is referring to the fish of that name.

759. τοιοῦτον. τοιοῦτ'. R. ὑμῶν. ἡμῶν. V.

760. εἵνεκα. R. V. vulgo. οὔνεκα. Brunck, Dindorf, Weise, Holden, Meineke, and Richter. See on 210 supr.

761. μοι κ. τ. λ. R. V. Π. Brunck, recentiores. μοι om. P., which adds δὴ after εἰκός. Bentley proposed ἀναποδοῦναι τὴν χάριν ὑμᾶς.

768. ξυσπουδάσειν. ξυσπουδάσειν. R.

770. καὶ ξυμποσίοις. For καὶ Meineke would read κᾶν, which is perhaps an improvement. And in the Vind. Aristoph. he proposes to insert some such words as τῶν ὄψαριῶν after φέρε τῷ φαλακρῷ. Richter absurdly understands τραπέζην of the tables of the money-changers.

774. ἀνδρός. λαμπρόν. Dindorf (in notes), Meineke, and Richter. φαιδρόν and ἀδρόν have also been suggested; but the MS. reading is clearly right.

783. ἀντιβολῆ. V. P. Π. Brunck, recentiores. ἀντιβολεῖ. R. Edd. veteres.

785. ὑπάκουε. Bentley, Dindorf, Weise, Bothe, Holden, Bergk, Meineke, and Richter. ὑπακούσῃς. R. V. Edd. veteres.

788. For οἰκογενεῖς Richter proposes οἰκογενεῖς. For γυλιαύχενας Meineke (Vind. Aristoph.) would read γυλιάχενας.

791. ἀποκρίσματα. ὑποκρίσματα. R. Francini.

800. ἡρινά. R. V. P. Π. Bentley, Brunck, recentiores. ἡρινᾶ. Edd. veteres. ἡρινά may either be governed by κελαδῆ, *verna* (sc. *carmina*) *cantat*; or else be used adverbially, as Brunck suggests, *verno tempore cantat*.

802. ἐξομένη. ἡδομένη. Bergk. ἡδομένη. Meineke.

819. ἐλθεῖν ἦν ἄρ'. R. V. F. Bekker, recentiores, except Weise and Bothe, who retain the old reading ἦν ἐλθεῖν ἄρ'.

820. τῶ σκέλη. R. V. Bentley, Brunck, recentiores. τὰ σκέλη. Edd. veteres.

821. Before Brunck the stop was placed at the end of the line, after *τοι*.

822. ἀπὸ τοῦρανοῦ. R. V. F. Bekker, recentiores, except Weise, who keeps the old reading ἀπ' οὐρανοῦ. For φαίνεσθε R. and F. have φαίνεσθαι.

824. ὡς ἐγώ. ὡς ἐγαγ'. R. V. F. ὡς γ' ἔγω. Richter, at the suggestion of Dindorf.

827. εἶδες. ἴδες. R.

831. ἐνδιαεριαερηνχέτους. R. V. Didymus (cited by the Scholiast, who, however, disapproves the reading, οὐ γὰρ λέγουσιν αἰέρα οὔτοι), Bergk and Meineke. The old reading -αερι- for -αερι- is retained by Bekker, Dindorf, Weise, and Holden. Reisig suggests -αιερι-; Thiersch -εαρι-; Bothe reads -αυρο-; and Richter -αερι- for -αερι-. Bothe also changes τινὰς into τί γάρ;

834. καὶ τίς. Bergk continues the servant's speech to Xios: Meineke and Richter to ποθ'. Bothe reads ἐστὶ νῦν ἀστήρ for ἐστὶν ἀστήρ νῦν.

836. ὡς δ' ἦλθ' εὐθέως. R. V. F. Bekker, recentiores, except Meineke and Richter, whose arrangement necessitates the omission of the δέ. The old reading was ὥστε γ' εὐθέως.

837. Ἄοιον. Bergk suggests Ἄφον. Meineke reads ἐφον, and would also (Vind. Aristoph.) alter ἀστέρα into ἀστέρες.

844. τ' ἐμοί. V. Brunck, recentiores. τέ μοι. R. Edd. veteres.

845. αἰθις. αἰθι. R.

847. The reading before Brunck was πόθεν δ' ἔλαβες ταῦτα σύ; TP. πόθεν; ἐκ τῶν οὐρανῶν. Brunck omitted σὺ, and read ταῦτα in the dual. R. and V. give the line as in my text, and so Bekker and Richter. But Dindorf, Weise, Bothe, and Bergk, though adopting the MS. ἐκ τοῦρανοῦ, yet, with Brunck, read ταῦτα σὺ; Meineke follows Hirschig in omitting σὺ, and substituting ὀπόθεν for πόθεν.

849. πορνοβοσκοῦσ'. πορνοβοσκοῦσιν. R.

850. κάκει. κεί. R.

851. ἄγε νῦν ἴωμεν. Boissonade would give these words to Trygaeus, a suggestion which Holden and Meineke approve. In the next line Cobet would read τί for τι.

855. κἀνθάδε. R. V. recentiores. καὶ κἀνθάδε. Francini. καὶ καῶ. P. Aldus, Edd. veteres. κανάδε. Π. καὶ λεκάνην. Brunck.

856. εὐδαιμονικῶς γ'. P. omits the γε, and so Brunck, who also reads ἔστ' for ὦδ' (in which Weise follows him) in the following verse, and ὅδε for τάδε in the next.

858. τὰ νῦν τάδε. R. V. Bekker and most of the subsequent editors. It is a common Euripidean phrase. Formerly τανῦν τάδε.

860. γέρων. Vulgo γέρον, but the metre seems to require γέρων, which is accordingly substituted by Bergk, Meineke, and Richter.

863. τιθίων. τιθίων. R.

864. εὐδαιμονίστερος. εὐδαιμονίστερος. R. Bekker. This line was formerly continued to Trygaeus, with the reading φαεῖς. So R. V. Bentley corrected φα-

veys into φανεί, and gave the line to the Chorus. And so Brunck, Dindorf, recentiores.

865 seq. In this little system I have followed the arrangement of the later editors, the readings being those of R. and V., except that R. has *ὅτις* for *ὄστις*, and V. omits *ὄντας*. In the old arrangement the lines were made three tetrameter iambs, the first ending with *βὰς* (for *ἐπιβὰς*; Weise reads *βιβὰς*); the second with *ἐν τοῖς ἀγροῖσιν αὐτοῦς*; and the third with *καθεύδειν*. So that Trygæus had, in the whole, a speech of five consecutive tetrameters.

868. καὶ τὰ κᾶτα. R.

869. *σησαμῆ* (or *ή*). R. V. vulgo. *σησάμοις*. P. Bothe. *σησαμοῖς*. Brunck. *σησαμίς*. Dobree, Meineke. Bothe changes *ξυμπλάττεται* into *ξυμπάττεται*, citing *σασαμόπαστα πέμματα* from Athenæus xiv. cap. 50.

872. *τῇ βουλῇ τι*. OI. *ταυτηνί*; The old reading, down to and including Brunck's, was *τῇ βουλῇ*. OI. *τίς ἔσθ' αὐτη*. The last three words are omitted in R. and V., the former adding *ταυτηνί*, the latter *τι ταυτηνί* to the speech of Trygæus. The reading of V. is followed by Bekker, Bothe, Meineke, and Richter; but Bothe gives the words *τί*; *ταυτηνί*; to the servant, whilst Meineke and Richter divide the verse as I have done. Dindorf reads *τῇ βουλῇ τι ταυτηνί*: Bergk *τῇ βουλῇ τι*. OI. *ταυτηνί*. It is very unusual to find *ἄνυράς τι* separated by any intervening word.

873, 4. These lines are continued to the servant by R., Bekker, and all the later editors, except Weise and Richter, who follow V. and the older editors in giving them to Trygæus, omitting the note of interrogation.

874. *ὑποπεπωκότες*. P. Bergler, recentiores. *ὑποπεπωκότες*. R. V. II. Edd. veteres.

878. *τῇ βουλῇ. τὴν βουλῆν*. V.

879. *περιγράφεις. περιγραφεῖς*. R.

882. *εἰς μέσους αὐτὸς σ'*. So I venture to correct the passage. *εἰς μέσους αὐτοῦς*. V. Edd. veteres, down to and including Brunck and Bekker. *αὐτοῦς ἐς μέσους*. R. *αὐτὸς ἐς μέσους*. Seidler, Dindorf, Weise, Bothe, Holden, Bergk, Meineke, and Richter.

886. *τὰ σκεύη. τὴν σκευήν*. Meineke.

891. *ὄρᾶτ' ὀπτάτιον ἡμῖν ὡς καλόν*. The MSS. readings are:—*ὄρᾶτε τοῦπτάτιον ἡμῖν ὡς καλόν*. R. *ὄρᾶτε τοῦπτάτιον ὡς καλόν ἡμῖν*. V. *ὄρᾶτε τοῦπτάτιον ἡμῖν καλόν*. P. (and so Brunck, Weise, and Bothe). Dindorf and Bekker adopt R.'s reading, merely changing *ὄρᾶτε* into *ὄρα*, whilst Bentley, Dobree, Bergk, Meineke, and Richter retain *ὄρᾶτε*, and read *ὀπτάτιον*. For *ἡμῖν* Bergk, with P. and the older editions, has *ἡμῖν*.

892-3. These two lines are given to the servant by Beer, Bergk, Meineke, and Richter. I have substituted *κεκάπνικε τᾶρ'* for the MS. readings, *κεκάπνικ' ἄρα* (R. and most of the older editions), *κεκάπνικ' ἄρ'* (V. and many of the later editions). *κεκάπνικεν ἄρ'*. Brunck, Bergk. *κεκάπνικεν ἄρτ'*. Bothe. *κεκάπνικ' ἄρ' ἐντεῦθεν γὰρ ἦν*. Dindorf, who ends the next line with *ποτέ. κεκάπνικ' ἄρ' ἐνταυθι γὰρ οὖν*. Meineke.

894. *ἀγῶνά γ*. V. vulgo. *ἀγῶνά θ'*. R. *ἀγῶνα δ'*. Dindorf and Bergk.

897. *πλαγίαν*. This line was added from R. In the next line R. has *παγκράτειον*. V. *ὑπολειφάμενοις*.

899. *ἄξετε. ἔξετε*, with *a* written over the first *ε*. R. *ἔξεται*. F.

900. *ἴνα δῆ*. R. V. Bekker, recentiores.

ἤνικα γε. P. Brunck. ἤνικα δῆ. Π. ἤνικα δέ. Edd. veteres.

903. ἀπεψωλημένοι. ἀπεκωλημένοι. R.

904. περί. περί δέ. R.

906. Θέασ'. R. V. Π. F. Bekker, recentiores; Dindorf and Meineke writing it θάσ'. The older editions had ἴθ' which Brunck corrected into ἴδ'. And so Weise.

907. προίκα. προίκ' ἄν. R. V. F.

910. πολίταις. Hermann, Weise, Holden, Bergk, and Meineke. Dindorf too, in his notes, approves of it. πολίτης. R. V. vulgo.

911. γ' ἐστί. ἐστίν. R. ἐστί. F.

912. εἴσεσθε. ἔσεσθε. R.

916. φήσεις γ' ἐπειδὴν κ. τ. λ. So Dindorf, Weise, Holden, Bergk, Meineke, and Richter: and so (omitting γε) R. V. Π. F. Suidas (s. v. λεπαστή), Brunck, Bekker, and Bothe. The γε was added by Dindorf, and seems to be required where the reference is to the preceding observation: "so you will say;" cf. inf. 1350, Knights, 1388. This line has been corrupted by the introduction of τί δῆτ', seemingly from 859 supr., and κύλικα, probably a mere gloss upon λεπαστήν. Thus, P. has φήσεις τί δῆτ' ἐπειδὴν ἐκπίης οἴνου λεπαστήν. Many of the older editions φήσεις τί δῆτ' ἐπειδὴν ἐκπίης οἴνου νέου λεπαστήν. And Atheneus, xi. 70, apparently ends the line with οἴνου κύλικα λεπαστήν.

917. ἡγησόμεσθα. ἡγησόμεθα. R.

918. πολλῶν. πολλοῦ. Hirschig. For ἄξιος Dawes would read αἴτιος. See Mr. Tate's paper in Museum Criticum, I. 533.

919. Τρυγαῖος. R. V. Π. Bentley, Brunck, recentiores. The older editions omit the name. Ἄθμονεύς. Dawes, Brunck, recentiores. Ἄθμονεύς vulgo, but the first syllable is short in 190 supr.

920. In all the editions before Dindorf's

these four last lines were read as two tetrameter iambs, ὄμιλον being added in the MSS. after δημότην so as to complete the first tetrameter: ὄμιλον is omitted by Dindorf, Weise, Holden, Meineke, and Richter; and enclosed in brackets by Bergk.

922. This line is given to the servant by R. and Meineke: to Trygæus by Bergk: to the Chorus by V. and vulgo. The ensuing dialogue (923-938) is universally given to Trygæus and the Chorus, except that line 923 is transferred by Bergk to the Chorus. For the reasons mentioned in my note I have assigned to the servant the part usually taken by the Chorus.

925. R. has δέ for δαι, and by the converse error βούλεσθαι for βούλεσθε.

926. δέοι. Dindorf proposes δέη, and so Weise, Holden, Bergk, and Meineke.

928. Θεαγένους. Θεογένους. Dindorf, Holden, Meineke, and Richter.

929. τῷ δῆ. R. (confirming Brunck's conjecture), Francini, Bekker, recentiores. τί δῆ. V. Edd. veteres. τῷ δαι. Meineke.

931. τὸ ῥῆμά γ'. Οἱ ἐπίτηδες γ' ἔν' εἰ 'ν τῆκκλησίᾳ. So all the older editions, except that for εἰ 'ν they read ἐν. Bentley and Brunck omitted ἐν altogether, and substituted εἰ. R. and V. both read ῥῆμ' for ῥῆμά γ', and omit εἰ. This makes the verse unmetrical, and therefore ἐν is interposed between ἔν' and ἐν by Kidd (apud Dawes Misc. Crit. xi. note), Porson, Weise, Bothe, and Richter: Kidd, Porson, and Richter reading λέγη in the next line (for λέγει. R. Edd. veteres. λέγοι. V.) whilst Weise and Bothe retain λέγοι. I should have followed Kidd's reading but for the great doubt which is entertained as to the quantity of the last syllable of ἐάν. See Dindorf on Wasps, 228. Meineke supplies

ὄταν instead of *ἐάν*. Bergk supplies *ὀπότ'*, and retains *λέγοι*. Dindorf and Holden follow Elmsley (on Acharnians, 335) in altering *ἐπίτηδες γ'* into *ἐπίτηδες οὖν*, and reading *λέγων* in the next line as a nominative absolute, which had previously been suggested by Bergler. For *ἐπίτηδες, ὁπρurpose*, see Büttman's Lexilogus, sub voc.

933. *λέγωσ' στένωσ'*. Bothe.

939. The word *Θεός* is omitted in Aldus and Junta. And I have in my note suggested that the true reading may be *ὡς πάνθ' ὅσ' ἂν θέλη Τύχη κατορθοῦν*. The common reading is, however, found in R. V. F. and Suidas s. v. *πάνθ' ὅσ' ἂν*; *γε* is added after *θέλη* in the older editions.

943. *ἐπείγετε. ἀπείγετε*. Aldus. *ἄγ' ἐπείγετε*. Richter.

945. *πολέμου. πόλεμον*. Richter.

948-1011. These sixty-four lines are omitted in P. II. F., Aldus and Junta. They were first printed in Francini's edition.

948, 9. R. gives these two lines to the servant. V. has *ὄλας* for *ὄλας*.

951. *ὕμᾱς*. R. V. Suidas (s. v. *Χαιριδεΐς*), vulgo. Bergk makes the strange alteration of *ὄλας* for *ὕμᾱς*. Brunck transposes *ἦν Χαίρις*.

952. *αὐλήσων*. R. V. Suidas (s. v. *Χαιριδεΐς*), vulgo. *αὐλῶν*. Dindorf, who also reads *σάφ'* in the next line for the MS. *τοῦτ' εὖ*. He is followed by Holden, Bergk, and Richter, the two latter placing *αὐλῶν* after *ἄκλητος*. Weise reads *αὐλῶν*, and in the next line *τόδ' for τοῦτ' εὖ*. Bothe for *κᾶτα τοῦτ'* substitutes *κἀντὶ τοῦδ'*. It seems better in passages like these to adhere to the MSS. The corresponding system is itself too uncertain to be a safe guide in making alterations.

957. *ἐπιδέξια. ἐπιδεξιά*. R. *ἐπὶ δεξιά*. Edd. ante Brunck.

959. *δαλίον*. Scholiast, Suidas (s. v.), Bentley, Brunck (in note), and all the subsequent editors, except Bekker. *δαδίον*. R. V. Edd. veteres, Bekker. For *ἐμβάψω* R. has *ἐμβάψω* (cf. at 485 supr.): some of the MSS. of Suidas (s. v. *δαλίον*) have *ἐμβάψαν*; and Enger and Bergk propose *ἔμβαψον*.

960, 1. At the suggestion of Enger and Bergk, Meineke transposes these two lines. For *καὶτὸς τε*, Meineke reads *καὶτὸς γε*, Richter *καὶτὸς δέ*.

962. *τοῖσι*. V. vulgo. *τοῖσιν*. R. *τοῖς*. Dindorf, Holden, Bergk, Meineke, and Richter.

964. *ὄσοιπερ εἰσὶ* V. vulgo. *ὄσοιπερ εἰσὶν*. R. *ὄσοι πάρεσι*. Cod. Vict.

966. *γ'*. R. Bekker, recentiores: om. V. Edd. veteres.

967. *αὐταῖς*. R. V. vulgo. *αὐτοῖς*. Dindorf, Bergk, and Meineke. The aspirate was added to *ἄνδρες* by Brunck.

968. *τίς τῆδε*. Kuster and Bergler read *τίς τῆδε πού ποτ' ἐστὶ*, and give the next two words to the servant.

969. *τοισδί*. R. Bekker, recentiores. *τοῖσι*. V. Edd. veteres. *τούτοις*. Brunck.

973. In the old editions this line was given to the servant. Bentley divided it, giving the last two words to Trygæus. Bergk, Meineke, and Richter assign the first section of the verse to Trygæus, the last two words to the Chorus or to the servant.

978. OI. Brunck, Weise, Bothe, Bergk, and Meineke transfer these nine lines to the Chorus.

981. *ἐκείναι. αἰκείναι*. R.

982. *παρακύπτουσιν*. R. omits the final *ν* here, and three lines below, and in *ἀναχωροῦσιν*. And so the old editions.

983. *προσέχη. προσέχει*. R.

985. παρακίπτουσι. Hirschig proposed παρακίπτουσι' αὐ. Bothe changes κίτ' into κατ' (καὶ αὐτε).

986. ἡμᾶς. ἡμῖν. V.

1000. μεγάλων. For this word Hamaker proposes, and Meineke reads, 'κ Μεγάρων. Bergk suggests that a line has dropped out, and that Aristophanes wrote ἐμπλησθῆναι πάντων τε καλῶν / ἐκ μὲν Μεγάρων μεγάλων σκορῶδων, or the like. Bothe changes καὶ τὴν ἀγορὰν into ὡς τὴν ἀγορὰν.

1005. Κοπάδων. So Elmsley (at Ach. 883) and all recent editors, for the MS. Κοπαίδων.

1013. ἀποξηρωθεῖς. V. Florent Chretien, Bentley, Bekker, Dindorf, recentiores. ἀποχειρωθεῖς. R. Edd. veteres.

1014. τᾶς. R. V. Florent Chretien, Bekker, Dindorf, Weise, Holden, recentiores. τᾶς. Suidas (s. v. μονωδεῖν), Edd. veteres, Bothe.

1023. σέ τοι. R. V. (the latter, however, adding γρ. δῆ), Bekker, recentiores. σέ δῆ. Edd. veteres. For θύρασι R. V. and the older editions have θύραισι, but the same MSS. have θύρασι supr. 942; and almost all the recent editors keep the same form here. A lacuna is generally marked in this line: see at 939 supr. Richter interpolates the words μένειν καὶ before μένοντα. For τοῖνον, Brunck and Bothe have νῦν.

1025. πρόσφορα πάντ'. R. Bekker, Dindorf, Holden, recentiores. προσφορ' ἅπαντ'. V. reliqui.

1027-1031. So Π., Suidas (s. v. τί γάρ), Brunck, and Bekker. And so (except that they have ὀπόσ' ἂν for ὀπόσα) R. V. Bothe. And so (except that he writes ἔστιν for ἔστι) Bergk. Before Brunck the reading was ὀπόσα ἔστι χρεῶν τὸν γε σοφῆ δόκιμον φρενὶ καὶ πορίμῳ τῇ τόλμῃ. Dindorf, Holden, and Meineke omit ἔστι, and mark a

lacuna after σοφῆ, whilst Richter fills up the gap so made by δεινῶς (σοφῆ δεινῶς δόκιμον), and Meineke suggests σοφῆ 'ν πᾶσιν. But I suspect the error is in the word σοφῆ, and that we should substitute a spondee as the epithet for φρενί. Or perhaps we should omit τὸν here, and δαίμων in v. 946, supra. The MSS. of Suidas omit τε after πορίμῳ, and some of them insert καὶ before it.

1033. τίς οὖν ἂν οὐκ. Dindorf, Holden, Bergk, Meineke, and Richter. τίς ἂν οὖν οὐκ. R. V. τίς ἂν οὐκ. F. Bothe. τίς οὐκ ἂν οὖν. Weise. τίς οὐκ ἂν. vulgo.

1037. ὦν. R. V. Bentley, Kuster, recentiores. ἄν. P. II. F. Aldus.

1040. θυλήματα. θηλύματα. R. F.

1043. αὐτά. R. V. Bekker, Dindorf, Holden, recentiores. ταῦτα reliqui. For καὶ γὰρ Dobree suggests, and Holden reads, καὶ μὴν, giving from thence to ἑστεφανομένος to the servant: the next line to Trygæus: then the words μάντις τίς ἔστιν to the servant; thence to ποῦ 'σθ' to Trygæus: and then according to the usual arrangement.

1047. οὗτος. R. Bekker, recentiores (excepting Bothe). αὐτός. V. Edd. veteres. Bergk and Meineke both continue this line to Trygæus, the former exchanging the speeches of Trygæus and the servant down to the first words of Hierocles; the latter getting back into the ordinary arrangement by retaining for the servant the words τί ποτ' ἄρα λέξει; For ποῦ 'σθ' Bergk (probante Meinekio) reads τοῦσθ'.

1050. κνίσαν. R. Bekker, recentiores. κνίσαν. V. F. κνίσσαν. Edd. veteres.

1053. ὅπτα. ὅπτον. Bothe.

1054. ἡ κέρκος ποιεῖ καλῶς. These words are commonly assigned to Trygæus. See my note. Π. has a note of interrogation after καλῶς.

1055. *πότινι. πότινα. R.*
1056. Dobree and Holden give this verse to the servant. Florent Chretien gives to Hierocles the word *κατάτεμμε* three lines below.
1061. *ἀλλ' οἴσθ' ὁ δρᾶσον; V. P. and Π. give these words to Hierocles, and ἦν φράσις to the servant. Correxit Berglerus.*
1062. *ιερὰ. vulgo. ιερᾶ. P. Π. Brunck and Bekker. And so (according to Bekker) R. and V. For the phrase ἐς κεφαλὴν σοί, see Plutus 525, and the commentators there.*
1066. *αἰβοὶ βοί. R. V. P. F. Brunck, recentiores. αἰβοὶ αἰβοί. Edd. veteres. The exclamation is attributed to Trygæus by Dindorf (in notes), Holden, Bergk, and Meineke, who assign τί γελᾶς; to Hierocles, and ἦσθην χαροποῖσι πιθήκοις to Trygæus.*
1074. *τόδε. Dobree, Dindorf, Bergk, Meineke, and Richter. τόγε. R. Bekker, Holden. τότε. V. ceteri. πρότερον. R. V. Bekker, Dindorf, Holden, Bergk, Meineke, and Richter. Vulgo πρότων. τοῖς ἀσιγίε. V. vulgo. τοῖς δ'. R. τοῖσδ' (from a conjecture of Dindorf), Meineke and Richter.*
1076. *κεν. καί. R. The next line was first added by Invernizzi from R. It is also found in V. In the following line Brunck and Weise change ὡς into ἕως.*
1078. *χῆ κάδων. Lennep ingeniously conjectures ἦ κ' ᾄδῶν'.*
1080. *ἀλλὰ τί χρῆν. Brunck puts the note of interrogation after χρῆν; Bergler at the end of the line. For παύσασθαι R. has παύσασθε.*
1081. *κλαυσούμεθα. κλαυσούμεσθα. R. μείζον. R. V. Bekker, recentiores. μείζω. Edd. veteres.*
1084. *ἔτι τοῦ λοιποῦ 'ν. V. Bentley, Dobree, Bekker, recentiores. ἔτι τοῦ λοιποῦ γ' ἐν. Edd. veteres. τοῦ λοιποῦ γ' ἐν*
- (omisso ἔτι). *Portus, Kuster, Bergler, Brunck, and Weise. ἔτι τοῦ λοιπ' ἐν. R.*
1086. *τραχύν. V. vulgo. τρηχύν. R. Bekker, Bergk, Meineke, and Richter. But in 1114 infra, all the MSS. have τραχύν.*
1087. *Ἀθηναίους. Ἀθηναίους. V.*
1088. *μήρα. om. V.*
1095. *εἶπε Σίβυλλα. εἶπεν Σίβυλλα. R.*
1099. *φράζεο δῆ. R. V. add νῦν after δῆ.*
- 1102-10. Hamaker shifts these verses into the following order:—*ἔγχει δὴ σπονδῆν κ. τ. λ.—ἔγχει δὴ κάμοι κ. τ. λ.—ἀλλ' οὔπω κ. τ. λ.—ἀλλὰ τότε πρότερον κ. τ. λ.—ἀλλ' εἰ ταῦτα δοκεῖ. κ. τ. λ.—σπονδῆ, σπονδῆ.—ὦ πότινι' Εἰρήμη κ. τ. λ.—σπονδῆ, καὶ ταυτὶ κ. τ. λ.—πρόσφερε κ. τ. λ. For ἔγχει δὴ σπονδῆν Brunck, Weise, and Bothe read ἔγχει δὲ σπονδῆν.*
1109. *ἀπένεγκον. R. Bekker, Dindorf, Holden, Bergk, and Meineke. ἀπένεγκε. V. ceteri. Bergk adds the whole of this and the following line to the speech of Trygæus; reading τὴν σαυτοῦ γ' ἀπένεγκον σπονδῆν, κ. τ. λ.*
1111. The old reading was *οὐδεὶς δώσει μοι τῶν σπλάγγων*, and in the next line *πρὶν διδόναι*. For *δώσει* and *πρὶν διδόναι* V. and all the recent editors have *προσδώσει* and *προσδιδόναι*. R. and F. *προδώσει* and *προδιδόναι*. The τῶν before *σπλάγγων* is accordingly omitted.
1112. *κεν. Π. Bentley, Brunck, Dindorf, Bothe, recentiores. καί. R. V. reliqui.*
1115. *συσπλαγχνεύετε. συσπλαχνεύετε. R.*
1116. *τί δ' ἔγωγε. vulgo. τί δ' ἐγώ. R. τί δὴ ἐγώ. V. τί ἐγὼ δέ. Dindorf, Holden, and Bergk. τί δ' ἐγώ; TP. σὺ τήν. Meineke. τί δ' ἐγὼ δῆ. Richter.*
1119. *ὦ παῖε. R. V. Bekker, Dindorf,*

Holden, recentiores. The δ was omitted in the earlier editions. Bentley proposed to supply δ or $\pi\alpha\iota$. Dawes independently conjectured $\pi\alpha\iota$, which is adopted by Brunck, Weise, and Bothe.

1123. *ἐκβολιβιῶ. ἐκβολιῶ. R.*

1125. *ἤκουσας.* In many of the older editions this line is given to Hierocles.

1127-1190. The whole of this supplemental Parabasis is omitted in F.

1127. *ἡδομαί γ' ἡδομαι. R. V. Bekker, recentiores.* The older editions, down to and including Brunck's, omit the $\gamma\epsilon$.

1129. *κρομύων. κρομύων. R.*

1132. *ἐταίρων. R. V. P. II. Bentley, Brunck, recentiores. ἐτέρων. Edd. veteres.*

1133. *ἐκκέας. R. V. Bekker, recentiores. οὐκ ἐᾶς. Edd. veteres. οὐκ ἐάσω. P.* Bergler had previously conjectured *ἐκκέας*, whilst Florent Chretien had suggested *ἐκκεαστῶν* for *οὐκ ἐᾶς τῶν. συγκέας. Brunck and Weise.*

1135. *ἐκπεπρισμένα. R. V. Bekker, Dindorf, and Meineke. ἐκπεπρμισμένα. Bergk. ἐκπεριπεπρισμένα. Richter. ἐκπεπρισμένα. reliqui. Bothe proposed ἐκπεπρμισμένων, Hermann ἐκσεσωρεύμενα, Ahlwardt εὐ τε πεπρισμένα, and Enger ἐκπεπριωμένα, while Meineke (Vind. Aristoph.) supposes a cretic to have dropped out after ἐκπεπρισμέν'. The MS. reading is clearly wrong; but none of the conjectures (excepting Bothe's) seem altogether to satisfy the requirements of the metre. And I would suggest that ἐκπεπρισμένα may be a corruption of εὐ πεπρισμένος, or the like.*

1138. *κυνῶν. R. V. II. vulgo.* Some of the older editions, and Weise, read *κινῶν.*

1140. *ἔσθ'. R. V. II. Bentley, Brunck, recentiores. ἔστιν. Edd. veteres.*

1141. *ἐπιψακάσειν. R. V. Bekker, re-*

centiores, except Weise. *ἐπιψεκάσειν* reliqui.

1142. *τί. τί δ' ἄν. P. τηρικαῦτα. Bentley, Brunck, recentiores. τηρικάδε. R. V. P. Edd. veteres.*

1144. *ἄφανε. R. Suidas (s. v.), Bekker, recentiores. ἄφανε (adscripto ἄφανε). V. ἄφανε. Edd. veteres.*

1146. *κ. R. V. Bentley, Bekker, recentiores (except Weise). Formerly omitted.*

1150. *πυός. ποίος. R.*

1152. *κάκυδοιδόπα. και κυδοιδόπα. R.*

1153. *ἐνεγκ'. ἐνεκ'. R.*

1154. *μυρρίνας τ'. R. V. Bekker, recentiores (except Weise). The τε was formerly omitted. The second syllable in *Αισχυνάδου* should be short, and therefore Elmsley would read *αἴττησον οὐν*, and Meineke, who in *Fragm. Com. Græc. iv. 542* (on the *Philargyrus* of *Dioxippus*) proposed *Αισχυνάδου*, in his text reads *Ἄρχυνάδου.**

1159. *ἦνικ' ἄν δ'. Hermann, Bekker, Dindorf, recentiores. ἦνικα δ' ἄν. R. V. ἦνικ' ἄν. Edd. antiquiores. Cf. inf. 1179.*

1165. *φύσει. R. V. Suidas (s. v. φύιν), Bekker, Bothe, Bergk, Meineke, and Richter. φύει. vulgo. For προφον P. has πατρώων.*

1166. *οιδάνοντ'. Bentley, Porson, Bekker, recentiores. οιδάινοντ'. R. V. Edd. veteres, contra metrum.*

1168. *κάπέχω (και ἐπέχω scil. τῷ στόματι). Meineke (Vind. Aristoph.) proposes κάγγέω. Bergk suggests ἐσθίω' πέχων.*

1174. *Σαρδιανικόν. Σαρδανιακόν. R.*

1175. *δέ που δέη. δέη δέ που. V.*

1176. *Κυζικηρικόν. Suidas and Hesychius (s. v. βάμμα) read Κυζικηρόν. Bentley proposed φυσικηρικόν, and Markland χεζικηρικόν, which Brunck and Bekker admit into their text. Brunck also changes αὐτός into αὐτή.*

1178. *λινόπτώμενος*. "De hâc licentiâ metricâ egere Donaldsonus, New Cratylus, pp. 298, 392, et F. A. Paley ad Æschyli Choeph. v. 1038." Holden. Meineke (Vind. Aristoph.) proposes *ληνοπτώμενος*.

1179. *ήνικά' άν δ'*. R. V. Bekker, recentiores. *ήνικά δ' άν*. Edd. veteres.

1181. *αῦριον δ'*. R. V. Bekker, recentiores (except Weise), *αῦριόν γ*. Edd. veteres.

1183. *προστάς. προστάς*. Lenting, Richter.

1184. *θει τῷ κακῷ*. R. V. Bekker, Dindorf, Holden, Bergk, Meineke, and Richter; "driven to his wits' end by the blow." *ἔθει τὸ κακόν*. Edd. veteres. *ἔθει κακόν*. P. Brunck, Weise. *ἔθειλοκακεί*. Bentley. *κάπρω' θει τῷ κακῷ*. Bothe.

1185. *ἄστεως*. R. Bekker, Dindorf, Holden, Bergk, and Meineke. *ἄστεος*. V. reliqui.

1187. *ἔτ'*. *ἐντεῦθεν*. R.

1188. *πολλὰ γάρ. πολλὰ μὲν*. Brunck.

1195. *ἐπίεσφερε*. V. vulgo. *ἐπισφόρει*. R. *ἐπείσφορει*. F. *ἐπιφόρει*. Dobree, Dindorf (in notes), Holden, Meineke, and Richter. *ἐπέσφερε*. Dindorf (in text). *τοὺς ἀμύλους*. R. V. Bekker, Dindorf, Holden, recentiores. *τὰς ἀμύλους* reliqui.

1198. *δσ'*. R. V. Bentley, Bergler, Brunck, recentiores. *ὄσ*. Edd. veteres. For *τάγαθά* Bothe reads *κάγαθά*.

1201. *πεντήκοντα δραχμῶν. δαρχμῶν*. Dindorf and Richter. *δραχμῶν ἐγὼ' μπολῶ*. Dawes. *δραχμῶν αὐτ' ἐμπολῶ*. Brunck. *νυνὶ δ' ἐγὼ μὲν πεντέδραχμα ταῦτ' ἐμπολῶ*. Elmsley (at Ach. 178). *δραχμῶν πάντ' ἐμπολῶ*. Reisig. *πέντε γ' αὐτὰ δραχμῶν* (vel *δαρχμῶν*). Meineke (Vind. Aristoph.). *πεντήκοντά γε δραχμῶν*. Lenting. V. has *γρ. δραχμαῖς κερδαίνω*.

1202. *οἰδί. οἰδί. R.*

1204. *προίκα' καί*. R. V. P. II. Brunck,

recentiores. *προίκα γάρ*. Edd. veteres. For *τανῖ* R. has *ταῦτα*.

1205. *γάρ*. R. V. P. II. Brunck, recentiores, except Weise. *γ' ἄρ'*. Edd. antiquiores et Weise. *ἀπεδόμεσθα*. R. V. Brunck, recentiores. *ἀπεδόμεσθα*. Edd. antiquiores. *κάκερδάναμεν*. R. V. Bekker, Dindorf, Holden, recentiores. *κάκερδαίνωμεν*. reliqui.

1210. Bergk suggests that all the ensuing dialogue with Trygæus is carried on by one speaker. And Meineke and Richter accordingly prefix *ἄπλων κάπηλος* throughout. For *οἴμ' ὡς* R. has *οἴμοι ὡς*.

1216. *σφήκωμ' ἔχει πόνον πολύν*. *σφήκωμα πολὺν ἔχει πόνον*. Brunck.

1217. *αἰτοῖν*. P. Brunck, recentiores. *αὐτῶν*. R. V. Edd. veteres. *αὐτόν*. II.

1218. *ἴν' ἀποκαθαίρω*. This verse is, perhaps rightly, rejected by Hamaker and Meineke.

1220. *μηδέν. μηδένα*. R.

1221. *ἀπὸ τῆς οἰκίας*. R. V. Bekker, Dindorf, Holden, recentiores. *ἐκ τῆς οἰκίας* reliqui.

1222. *οὐδέν ἐστων*. Brunck puts a full stop after *ἐστων*, and joins *τὸ λόφω* with the next verse.

1224. *θώρακος. θώρηκος*. R. "quod recte habet si verba τῷδε θώρηκος κύτει ex Archilocho, aliove iambographo translata esse statuas." Meineke, Vind. Aristoph.

1225. *ἐνημμένω (ἐνάπτομαι). ἐνημμένως*. R. Meineke would read *συννημμένω*.

1226. *ποιήσει. ποιήσω*. R. *πόηση*. V.

1229. *παῦσαι μ' ὑβρίζων*. Elmsley (at Ach. 351) conjectures *παῦσαι ἑνυβρίζων*, which Richter adopts. *ἑνυβρίζων*. Meineke.

1233. *καὶ τῆδ' ἜΩ. ἄμ' ἀμφοῖν*. Before Brunck the reading was *καὶ τῆδ' ἄμ'; ἜΩ. ἀμφοῖν*.

1237. *χιλιῶν*. R. Dindorf, Weise;

Bergk, Meineke, and Richter. *χίλιων*. V. vulgo.

1240. *τί δ' ἔγωγ' ἄρα*. P. Brunck, Bothe. *τί δ' ἄρα*. Edd. veteres. *τί δ' ἄρα*. R. V. Kuster, Bergler, Bekker, Dindorf, Weisè, Holden, recentiores. But I doubt very much if *ἄρα* is ever found in Aristophanes, except as a direct interrogative. Two passages are cited in Hermann's Viger viii. 4, in which it appears to be subordinate to another interrogative: viz., Wasps 234 and 893. But in both places the Ravenna MS. reads *ἄρ'* or *ἄρα*; and in the latter passage, according to Dindorf, *ἄρα* is found also in the Venetian and Florentine MSS.; so that we shall probably be right in reading *ἄρ'* in Wasps 234, and *ἄραγ'* in Wasps 893. Elmsley (at Ach. 127) objects to the reading in my text, on the ground that *ἄν, γὰρ, δέ, μὲν, ἄρα*, and the like, rarely commence an anapest in this metre; only FIFTY times, he says, in all the eleven plays of Aristophanes (ed. Brunck); and many even of these, he adds, admit of an easy correction. Accordingly he proceeds to correct a great number of them; and, amongst others, lines 226 and 705 of this Play, substituting *μηκέτ'* for *μηδέποτε*, in the former passage, and *οὐδέποτε γ' ὦ πότνια* for *οὐδέποτ' ὦ δέσπονα* in the latter. But fifty examples are surely enough to authenticate any usage, not absolutely vicious in itself. We lose much, and gain nothing, by fettering in this manner the infinite freedom of the Aristophanic phraseology.

1242. *μόλυβδον*. R. V. P. F. Brunck, recentiores. *μόλιβδον*. Edd. veteres.

1244. *κοττάβων*. *κότταβος*. Dobree.

1248. *καὶτό*. R. V. Bentley, Bergler, Brunck, recentiores. *καὶτῶ*. Kuster. *καὶτος*. Edd. antiquiores. Florent Chretien proposed *κᾶτα*.

1249. *ιστάται*. *ἑστάται*. R.

1250. *ὄς μ'*. R. V. Brunck, recentiores. *ὄς μ'*. Edd. antiquiores.

1251. *ἀντέδωκά γ' ἀντί*. vulgo. *γε* om. R. V. *ἀντέδωκα κἀντί*. Enger, Bergk. *ἀντέδωκ' ἐγὼ ντι*. Meineke.

1254. *συρμαίαν*. *συρμαῖαν*. R.

1255. *ΔΟΡ*. vulgo. *Σαλπι*. R. *οἴμ' ὦ*. R. P. Brunck, recentiores. *οἴμοι ὦ*. V. Edd. antiquiores.

1256. *ἀλλὰ τί*; Bergler gives these two words only to the Helmetmaker, and makes the next line (omitting the note of interrogation) the answer of Trygæus. Bergk, too, places a note of interrogation after *τί*; Bothe gives the whole of this line and the next to the Helmetmaker: Brunck, in his notes, suggests that the line and a half, which in the MSS. and in my text are given to the Helmetmaker, should be transferred to the Spearburnisher: and Dindorf, Weisè, Holden, and Bergk transfer them accordingly. This is occasioned by the difficulty arising from their reading *μάθη* and *ἀποδώσεται* in the reply of Trygæus.

1257. *ἔτ' ἐστί*. vulgo. *ἔνεστι*. R. *ἔνεστι* (*γρ. ἔτ' ἐστι*). V. For *τοῖσι* R. has *τοῖς*.

1258. *μάθης*. R. V. *μάθη* all the editions. For *τοῖαντασι* Kuster and some other of the older editions have *τοῖανταισί*.

1259. *αὐτὰ γ' ἀποδώσει*. So I venture to read for *αὐτ' ἀποδώσεται* which is found in R. V. and all the editions. *ἀποδώσει* is a very slight change from *ἀποδώσε[τα]ι*; and even in the next two lines we have two examples of the omission of *γε*. The MSS. read *μάθης* and *ἀποδώσεται*. One of these words must be wrong; but the change of *μάθης* into *μάθη* necessitates further alterations, whilst the change of *ἀποδώσεται* into *ἀποδώσει* makes the whole passage clear and consistent.

1260. *μηδαμῶς γ' ἐπει*. R. V. Bekker, recentiores. *γε* om. Edd. antiquiores.

1261. *τούτω γ'*. *γε* om. R.

1262. *διαπρισθείεν*. Meineke reads *διαπίρσειεν*, but in his Vind. Aristoph. suggests *διαπρισθείη*.

1263. *τῆς δραχμῆς*. *τρεις δραχμάς*. R.

1264. *ὑβριζόμεθα*. R. V. P. Brunck, recentiores. *ὑβριζόμεσθα*. Edd. antiquiores.

1265. *παιδί ἦδη*. R. V. Bekker, Dindorf, Holden, Bergk, Meineke, and Richter. *παιδιά γ' ἦδη*. reliqui.

1266. *οὐρησόμενα*, *micaturi*, though Florent Chretien prefers to take it as meaning *observaturi*. Bergk proposes *μυνηζόμενα* or *ὄρηθριζόμενα*, Meineke (Vind. Aristoph.) *ὄρηθσόμενα*.

1267. *δοκέι*. Bergk proposes, and Meineke and Richter read, *δοκέειν*.

1270. ΠΑΙΣ.Α'. V. Brunck, Bekker, Weise, and Bothe. *παῖδες*. R. *Παῖς Λαμάχου*, and, below, *Παῖς Κλεωνόμου*, vulgo. For *ὀπλοτέρω* and *ὀπλοτέρους* Dawes (Misc. Crit. 529, Kidd) would read *ὀπλοφόρων* and *ὀπλοφόρους*.

1271. *ἄδον*. R. V. Bernard Junta, Florent Chretien, Bentley, Kuster, Bergler, Brunck, Bekker, Bergk, Meineke, and Richter. *ἄδον*. Vat. Aldus, Francini, Porson, Dindorf, Weise, Bothe, and Holden. So infra 1278. *εἶδον*. Edd. veteres.

1272. *εἰρήνης οὐσης*. R. V. Brunck, Bekker, Weise, Bothe, Meineke, and Richter. *εἰρήνης γ' οὐσης*. vulgo.

1274. *ἔβαλον*. *ἔβαλλον*. R. And F. has *σῦρρ'* for *σύν ρ'*.

1275. *μεμνημένος*. R. V. vulgo. *μεμνημένον*. Dindorf, Weise, and Holden. *ἀσπίδος ἡμῖν*. R. Bekker, Dindorf, recentiores. *ἀσπίδας ἡμῖν*. V. Edd. antiquiores.

1276. *Ἐνθαδ'*. R. V. vulgo. *ἐνθα δ'*. Dindorf, Holden, Bergk, Meineke, and Richter.

1277. *κλαυσεῖ*. Brunck, Dindorf, Weise, Bothe, Holden, Meineke, and Richter. *κλαυσεῖ*. vulgo.

1281. *πάσασθαι*. R. P. Brunck, recentiores. *μασᾶσθαι*. V. *μάσασθαι*. Edd. antiquiores.

1284. *κῆτ' ἦσθιον*. R. V. P. Bentley, Dawes, Bergler, recentiores. *κατήσθιον*. Edd. antiquiores.

1285. *ταῦτ' ἄδε*. R. V. Zanetti, Faræus, Bentley, Dawes, Bergler, recentiores. *ταυτὰ δέ*. P. *ταυτάδε*. Π. Aldus, and this was the prevailing reading before Bergler. For *κεκορημένοι* Dawes proposed, and Brunck and Weise read, *κεκορεσμένοι*.

1286. *θωρήσοντ'*. *θωρήσουτ'*. R. *πεπανυμένοι*. "Fuit cum putarem legendum *πεπασμένοι*, ut esset idem ac *κεκορημένοι*, et quasi echo daret illi responsum *ἄσμενοι*. Tamen nihil muto, et calidum fortasse nimis hoc inventum."—*Florent Chretien*. "Calidum fortasse nimis hoc inventum? Immo ingentiosum adeo, ut nihil à te alias vel simile vel secundum excogitatum sit; at timide adeo gelideque ministratum, ut vix persensisse videaris, quantum vulgatæ lectioni præstet."—*Dawes*. "Florentis conjecturam maximo probavit Dawesius opere, quam ego, licet ingeniosam, nec recepi, nec vellem recepisse."—*Brunck*. The last word in the line (*οἶμαι*. R. V. P. Π. Brunck, recentiores), was omitted in the older editions. Florent Chretien proposed to supply *οὕτως*; Dawes supplied (with the reading *πεπασμένοι*) *εἶεν*, or (with the reading *πεπανυμένοι*), *ὃ τᾶν*, "ac si dixisset; Immo *πεπασμένοι* cane, non *πεπανυμένοι*."

1290. *Δρ'*. *Δτα*. R.

1292. *εἴης*. V. Dawes, Brunck, recentiores. *εἰς*. R. *ἦσθα*. P. Bentley. *ἦς*. Edd. antiquiores.

1293. *κλανσιμάχου*. *κλασιμάχου*. R.

1294. *ἰόν*. R. V. vulgo. *ἰών*. Kuster, Meineke, and Richter. And very possibly *ἰόν* may be due to the close of the succeeding line. *νίόν*, some of the older editions.

1297. *ἤσει*. V. Dawes, Brunck, recentiores. *ἤσεις*. R. Edd. antiquiores. And see Eur. Her. Fur. 681. The words *γὰρ εἰ* are transposed in R.

1299. *ἔντος*. The right accent was restored by Brunck. *έντός*. Edd. antiquiores.

1301. P. and F. stop here. *δέ*. R. V. Brunck, recentiores. *τε*, with *γε* written over it, Π.; and *γε* or *τε* the older editions. *τοκῆς*. R. V. Bekker, recentiores. *τοκῆων*. Edd. antiquiores.

1307. *ἐμβάλλετ' ὄν*. *ἐμβάλλετον*. R. V. Π. Suidas (s. v. *ἀνδρικῶς* and s. v. *σμώνχετε*). It was read, too, by Aldus and the very early editors; but subsequently *ἐμβάλλετε* crept in, and maintained its place until *ἐμβάλλετον* was restored from Π. by Brunck; and as the dual has since been confirmed by R. and V., it has from that time been the generally accepted reading. But its use is so extremely awkward (for Trygæus can hardly be speaking to the two boys, one of whom seems to have left the stage at 1294 supra), that Bergk and Meineke read *ἐμβάλλετ' ὦ* (the latter, however, in his notes preferring *ἐμβάλλετε*); whilst Dobree proposes *ἐμβάλλετε Σμώνχοντες*, and Holden *ἐμβάλλετ' ὄν*. I have adopted the latter suggestion: the reading proposed being the most simple and harmless in itself, as well as the most likely to have given rise to the form *ἐμβάλλετον*.

1308. *σμώνχετ'*. R. V. Π. Suidas (sub voc.), Brunck, recentiores. *σμήχετ'*. Edd. antiquiores. *ταῖν*. Suidas (s. v. *σμώνχετ'* and the best MSS. s. v. *ἀνδρικῶς*), vulgo. *τοῖν*. R. V. Richter. *οὐδέν*. V. Suidas

(loc. cit.), Florent Chretien, Brunck, recentiores. *οὐδέ*. R. Edd. antiquiores.

1310. *ἔστ'*. V. Brunck, recentiores. *ἐστίν*. R. Edd. antiquiores. For *μασώνται* V. has *μασσώνται*.

1312. *πινῶντες*. *πινῶντες*. R. *ἐμβάλλεσθε*. Here, as supr. 1307, the word in V. is first spelt with one λ, the second λ being added above.

1317. *κάπιχορεύειν*. V. Dindorf, Holden, Meineke, and Richter. *κάπικελεύειν*. R. reliqui.

1318. *νυνί*. Kuster, recentiores. *νύν*. R. Edd. antiquiores. *νυνί* om. V.

1320. *κάπευξαμένους τοῖσι θεοῖσιν*. Dindorf, Bekker, recentiores. *κάπειτ' ἐψαμένους* (or *κάπειτ' ἐπευξαμένους*) *τοῖσι θεοῖς*. Edd. antiquiores. *κάπευξαμένους τοῖσι θεοῖς*. R. *κάπευξαμένους τοῖσι θεοῖσι* (*γρ. κάπειτ' ἐψαμένους*). V.

1321. *Ἐλλησι*. V. Brunck, recentiores. *Ἐλλησι'*. R. Edd. antiquiores.

1328. *λῆξαι τ'*. R. V. Bekker, recentiores (except Weise and Bothe). *λῆξαι δ'*. reliqui.

1329. I have redistributed these closing lines on the following principle:—I conceive that the Chorus is divided into two parties, one carrying out Trygæus, the other Harvesthome; and that each division, as it moves on, sings separately such verses as relate to its own special charge, while both combine in the Hymenæal Chorus. Almost every editor has distributed these lines according to his own fancy; but not (so far as I can perceive) upon any principle at all, and I do not think it necessary to set down here their various systems. R. and V. appear to close the speech of the Chorus with the word *σίδηρον*; to give the next three lines to Trygæus; then *Ἵμῆν*, *Ἵμέναι'* ὦ (*Ἵμῆν ὦ*, *Ἵμέναι'* ὦ. V.)

to the Semichorus (ἄλλο.); and then to v. 1343 (before οἰκήσετε) to the other Semichorus. Then the whole Chorus takes up the song down to the last Ὑμέναι' ὦ; and Trygaus concludes with the final triplet.

1335. Ὑμῶν Ὑμέναι' ὦ. Bentley would write this line throughout Ὑμῶν Ὑμέναι' ὦ. Dawes gives it

Ὑμῶν Ὑμέναι' Ὑμῶν,
Ὑμῶν Ὑμέναιε.

1337. Dawes omits the four lines τί δράσομεν αὐτήν; τί δράσομεν αὐτήν; τρυγήσομεν αὐτήν. τρυγήσομεν αὐτήν. And so, according to the Scholiast, did several copies in his time. For τρυγήσομεν R. has τρυγήσωμεν.

1341. προτεταγμένοι. Bentley, Dawes, Dindorf, recentiores. προστεταγμένοι. R. V. Edd. antiquiores. In the editions be-

fore Brunck the words οἱ χορευταὶ ἀναλαβόντες occur in the text; and in the margin of Π. the additional words ἀντὶ ζεύγους οἴνουσιν (αἴρουσιν) αὐτόν. Nothing of the kind is found in R. or V. Bentley had long ago seen that these sentences were mere interpolations, and they are now relegated to the Scholia.

1344. Between this and the following line (before οἰκήσετε) Π. has a lacuna, affording room for six or seven verses.

1345. πράγματ'. πράγματα. R.

1350. φήσεις γ'. R. V. Bentley, Bekker, recentiores. φήσεις γούν. Edd. antiquiores.

1354, 5. These lines were first introduced from R. and V., and are found in all recent editions. V. prefixes τρυγ. πρὸς τοὺς θεατάς.

1355. κᾶν. κῆν. V.

THE following spirited versions of favourite and isolated scenes of this Play are added, not for the purpose of provoking a comparison, which would, in every case, be to my own disadvantage; but because it is thought that they cannot fail to be both useful and entertaining to the reader. The first, third, and sixth specimens are taken from the 'Théâtre d'Aristophane : scènes traduites en vers Français par Eugène Fallex, Professeur de seconde au Lycée Napoléon. Deuxième édition. Durand, Paris, 1863 ;' the second from Mr. Mitchell's note to Wasps, 280 ; the fourth from the Appendix to 'The Birds of Aristophanes, translated by the Rev. Henry Francis Cary, M.A. London, 1824 ;' and the fifth from 'The Agamemnon of Æschylus, and the Bacchanals of Euripides, with passages from the other Poets of Greece: translated by Henry Hart Milman, D.D., Dean of St. Paul's. Murray, London, 1865.'

SCÈNE I.

PARLER À MERCURE, PORTIER DE L'OLYMPE.

ἀράν ἐγγὺς εἶναι ; vv. 177-237.

TRYGÉE (*sur son escarbot*). Ah ! j'approche du ciel, ce me semble, à cette heure.

Déjà de Jupiter j'aperçois la demeure.

Où donc est le portier ? Ouvrez, quelqu'un, venez !

MERCURE. Quelle odeur de mortel me monte jusqu'au nez ?

Effrayé à la vue de la monture de Trygée.

Hercule ! dieu puissant ! que vois-je ? Quelle bête !

TRYGÉE. Tu vois un escarbot-cheval.

MERCURE. L'ignoble tête !

Impudent, effronté, misérable goujat,

Scélérat, scélérat, cent fois plus scélérat

Que le plus scélérat des scélérats des hommes !

Viens ici, scélérat, dis comment tu te nommes.

TRYGÉE. Scélérat.

MERCURE. Ton pays ?—Ton père ?

TRYGÉE. Scélérats.

MERCURE. Par la Terre ! Ton nom ? traître, tu le diras,
Ou je vais t'assommer, vois tu ?

TRYGÉE. Je suis Trygée ;
Honnête vigneron et natif d'Athmonée,
Peu délateur, plaideur encor moins.

MERCURE. Fort bien : mais
Que viens-tu faire ici ?

TRYGÉE (*lui offrant un plat*). Te présenter ces mets.

MERCURE (*se radoucissant*). Eh ! mon pauvre garçon, as-tu fait bon voyage ?

TRYGÉE. Gourmand ! comme déjà tu changes de langage !
Depuis qu'à tes regards j'ai fait briller ce plat,
Je suis pauvre garçon, et non plus scélérat.
— Va me chercher Jupin.

MERCURE. Ah ! fâcheuse disgrâce !
Tu venais voir les dieux ? Ils ont vidé la place.
Ces messieurs hier soir ont quitté la maison.

TRYGÉE. Où donc sont-ils allés ? Sur la terre ?

MERCURE. Ah ! mais non.
Plus souvent qu'ils voudraient se risquer sur la terre !

TRYGÉE. Mais alors, où sont-ils ? dis-moi.

MERCURE. La troupe entière
Au fin fond de l'Olympe a couru se blottir :
Tu ne la verras pas de sitôt en sortir.

TRYGÉE. Ils t'ont laissé tout seul à la maison ?

MERCURE. Je reste

Pour garder, mon ami, la cuisine céleste,
Avec sa batterie, en plats, pots et chaudrons,
Table et menus objets, fioles et cruchons.

TRYGÉE. Et pour quelle raison ont-ils plié bagage ?

MERCURE. Par courroux contre vous. A la guerre, au carnage
Ils livrent un pays qu'on les voyait chérir,
Leur donnant carte blanche afin de vous punir.
Pour eux, ils ont gagné les profondeurs célestes
Afin de ne plus voir vos querelles funestes,
Afin de se soustraire aux supplications
De peuples dévorés d'absurdes passions.

TRYGÉE. Mais pour quelle raison nous traiter de la sorte ?

MERCURE. Votre soif de combats, mon cher, est par trop forte.
Vingt fois ils ont voulu vous faire pactiser,
Vingt fois ils vous ont vus sottement refuser.
Si Sparte triomphait " Par les frères d'Hélène ! "
Disait-elle " il s'agit de corriger Athène ! "

—Athènes, d'autre part, à l'ombre d'un succès,
Si Sparte en suppliant venait offrir la paix,
Athènes de crier : " Par Minerve ! on nous leurre,
Ne les écoutons pas. Par Jupin ! à toute heure,
A la charge on verra ces gens-là revenir,
Si nous gardons Pylos qu'ils voudraient obtenir."

TRYGÉE. Tu dis vrai. C'est bien là le refrain ordinaire.

MERCURE. Si bien que vous voilà condamnés à la guerre,
Et que je ne sais pas si vous verrez jamais,
En dépit de vos vœux, la déesse la Paix.

TRYGÉE. Elle est aussi partie ? Où s'est-elle portée ?

MERCURE. Au fond d'un antre obscur la Guerre l'a jetée.

TRYGÉE. Cet antre, où donc est-il ?

MERCURE. Dans le fond, tout là-bas.

Pour que de sa prison vous ne la tiriez pas,
Voici ces rocs à l'entrée amoncelés par elle.

TRYGÉE. Hélas ! que nous veut donc cette Guerre cruelle ?

MERCURE. Je ne sais : mais hier, pas plus tard qu'hier soir,
D'un immense mortier on la vit se pourvoir.

TRYGÉE. Un immense mortier ? Juste ciel ! Pourquoi faire ?

MERCURE. Pardieu ! pour y piler, broyer la Grèce entière.
—Mais je rentre ; au fracas qu'elle fait retentir,
Il est aisé de voir qu'elle est près de sortir.

TRYGÉE (*épouvanté*). Malheur à moi. Fuyons. Hélas ! J'entends de reste,
Du mortier des combats j'entends le son funeste.

LA GUERRE. Mortels ! mortels ! mortels ! . . . Je vous tiens, malheureux.
Gare à vous ! Au mortier vos mâchoires, vos yeux . . .

EUGÈNE FALLEX.

SCENE II.

THE ASPIRATIONS OF THE CHORUS.

εἰ γὰρ ἐκγένοιτ' ἰδεῖν : vv. 346-353.

CHORUS. O that day like this might shine
On these woe-worn eyes of mine !
I have toiled and borne enough :
Weary march and pallet rough
May the stubborn Phormio please :
I'm more studious of my ease.
Let these eyes but see that day
And the judge no more I play,

Verjuiced-visaged, sharp, austere—
 A ruthless man without a tear.
 No: from the Graces I would steal
 Their choicest honours: mild appeal—
 Exit smooth—approach genteel—
 Joyous air and blandish'd smile,
 Showing face at truce with toil.

T. MITCHELL.

SCÈNE III.

UN CONGRÈS.

ἑπείγουσιν δὴ πῦρ: vv. 458-519.

LE CHŒUR. Mettons-nous-y. Ceignons étroitement la pierre
 De cordes, et tirons de la belle manière.

MERCURE (*tirant avec effort*). Aïe.

LE CHŒUR. Encore.

MERCURE (*de même*). Aïe!

LE CHŒUR. Encore.

MERCURE (*de même*). Aïe! aïe!

LE CHŒUR. Eh! mais, je crois

Que vous ne tirez pas, messieurs, tous à la fois.
 De l'ensemble avant tout!—Ah! vous geignez pour rire,
 Rusés Bédiens, aucun de vous ne tire!
 Allez-y franchement, traîtres, ou vous verrez!

MERCURE. Reprenons. . . Aïe!

TRYGÉE (*avec effort*). Aïe! Aïe!

LE CHŒUR (*à Mercure et à Trygée*). Allons, vous deux, tirez.

TRYGÉE. Eh! ne tiré-je pas. Ma corde est si tendue

Que toute ma personne y paraît suspendue.

Vois: j'y vais de tout cœur; je tire à tour de bras.

LE CHŒUR. Alors, à quoi tient-il que l'on n'avance pas?

TRYGÉE. Pardieu! c'est Lamachus qui nous gêne. Le traître
 Est venu devant nous tranquillement se mettre!

A Lamachus.

—Nous n'avons pas besoin de toi, l'ami. Va-t'en,
 Et remporte avec toi ta Gorgone en partant.

MERCURE. Les Argiens non plus, je crois, ne tirent guères.

Je les reconnais là, les habiles compères,

Rire des malheureux qu'ils voient dans le borbier,

Et par les deux partis se faire soudoyer :
Voilà mes gens !

- TRYGÉE. Oh ! Oh ! je vois trouble, je pense :
Sparte a l'air de tirer en toute conscience.
- LE CHŒUR. Oui, tu verras tirer charrons et boisseliers ;
Mais ils n'ont pas pour eux messieurs les armuriers.
- MERCURE. Et les Mégariens, comme ils font peu d'ouvrage !
Cependant on ne peut grimacer davantage.
On dirait des roquets acharnés sur un os.
Vrais meurt-de-faim, ils n'ont que la peau sur le dos.
- TRYGÉE. —Amis, nous n'allons pas. Entendons nous. Qu'on prenne
Chacun sa corde et tire à l'unisson la sienne.
- MERCURE (*tirant toujours*). Aïe !
- TRYGÉE. Encore.
- MERCURE. Aïe !
- TRYGÉE. Allons, ferme.
- MERCURE. Ça ne va pas.
- TRYGÉE. Aussi, c'est trop stupide. On tire en haut, en bas ;
Les uns vont dans un sens, les autres dans un autre !
—Si vous n'y mettez pas enfin un peu du vôtre,
Argiens, gare à vous !
- MERCURE (*tirant*). Aïe !
- TRYGÉE. Aïe ! Aïe !
- LE CHŒUR. Ah ! tenez,
Trop de gens sont ici malintentionnés.
- TRYGÉE (*s'adressant à quelques peuples*). Vous tous à qui la Paix sourit et fait envie,
Tirez seuls ; déployez toute votre énergie.
- LE CHŒUR. Mais on nous en empêche.
- MERCURE. Et qui ?—Mégariens,
Allez vous faire pendre !—Et vous, Athéniens,
Déplacez vous. Prenez des allures nouvelles.
Vous usez tout le temps en procès, en querelles.
Si vous voulez enfin voir arriver la Paix,
Tournez-vous vers la mer, et n'en sortez jamais !
- LE CHŒUR. Laboureurs, c'est nous seul que l'affaire regarde.
A l'œuvre, mes amis. Y sommes-nous ?—En garde !
(*Ils tirent.*)
- MERCURE. A la bonne heure au moins, cela marche avec vous.
- LE CHŒUR. Il dit que cela marche. Allons, appliquons nous.
- TRYGÉE. Vivent les laboureurs ! Quels bras ! quelle vaillance !
Ah ! ce n'est qu'avec eux que la besogne avance.

LE CHŒUR (*redoublant d'efforts*). Tirons, tirons, toujours, amis. Nous approchons.
C'est à recommencer encor si nous lâchons.
—Cela vient. . . Redoublons. . . Courage encor ! . . . Courage !
N'allons pas échoier en touchant au rivage.

(*Tous avec rage.*)

Hem ! hem ! aïe ! aïe ! ah ! . . . ah ! . . . —Bien, amis, c'est cela !
Très-bien ! tirons encor . . . toujours. . . .

(*La pierre cède. La Paix apparaît.*)

Ah ! la voilà !

EUGÈNE FALLEX.

SCENE IV.

WELCOME TO PEACE RESTORED.

ἦ πότνια βοτρυόδαρε : vv. 520-600.

TRYGÆUS. O comely one with clusters laden, how
Shall I salute thee ; whence borrow some word,
In measure ample as a mighty bowl,
To bid thee welcome with full swimming phrase ?
For in my homestead cellars find I none.
And thou, Opora, hail ; and hail to thee
Theoria. What a look was that, Theoria !
What breath ! How sweetly from the heart it came !
How redolent of unmilitariness
And unguent ! What is there that is like to this
I' th' soldier's knapsack ?

CHORUS. O ! it stirs my nausea,
That hateful wallet of that most hateful wight.
What a vile whiff flew 'cross me at the word,
Of the raw garlic belched up in a steam
Of vinegar ! But for *her* breath, it scents
Of autumn, tavern-doings, Bacchic festivals,
Pipes, plays, melodious airs of Sophocles,
Thrushes, and delicate verselets of Euripides.

TRYGÆUS. Nay, pest on thee for thus belying her,
Who hath no pleasure in a bard that treats her
With his law-janglings.

CHORUS. Well, well : ivy-clusters :
Wine-presses foaming : bleating sheep : the women
Plying with open bosom at the stove ;
The tipsy slave-girl reeling : upset pitchers,
And other good things past my naming.

MERCURY (to Trygæus).

Come, now,

Step this way, and 'twill do thee good to see
The cities, now they're all at chat together,
How they have made it up, and shake their sides
With laughter: and that, too, though one and all
Do soak their eyes to keep the blue wheals down;
If cupping can do't, they will soon be cured.

TRYGÆUS.

And come you hither; and scan these faces here
That sit upon the benches, eyeing us;
And see if thou canst tell what trades they're of.

MERCURY.

Out! out! you fellow! dost not mark that scoundrel
Who made the horse-hair helmets for the soldiers,
How he for very spite doth pluck himself?
Yon spade-maker in most unseemly sort
Mocks the sword-cutler near him.

TRYGÆUS.

That scythe-grinder

Seest not how merrily he looks, and makes
A fico at the javelin-sharpener there?

MERCURY.

Go now: dismiss the farmers to the field.

TRYGÆUS.

List, list ye all: the farmers to the field.
Be the sword flung aside, and the helmet and spear,
And seize with swift hands on the husbandman's gear:
For wherever ye turn, Peace is there as of old;
She guides the bright ploughshare; she wattles the fold:
Her voice echoes loud on the mountain and plain.
Give a shout, then, and speed to your labours again.

CHORUS.

O day long desired! whom the honest of heart
And the plain country hinds saw with sorrow depart!
How gladly we welcome thy coming once more!
To the vines and the figs that I tended of yore,
How pleased shall I run, and with gladness half wild
Kiss and talk to them all of my pranks when a child!
I shall greet ye at last after absence so long.

TRYGÆUS.

And first let us offer our thanks in a song
To the Goddess to whom we this happiness owe,
Who has laid the hair-helmets and gorgon-heads low.
Then each to his farm, my good friends, post away
With some cheer from the market to gladden the day.

[*The Chorus of Husbandmen walk across the stage.*]

MERCURY.

By Neptune, a group of fine fellows at least!
As thick as plum-pudding, and proud as a feast!

TRYGÆUS. That mallet good service in battle had done :
 And those three-pronged forks, how they flash in the sun !
 By Jove, but they'll dash through the vine-rows amain.
 How I long in my own little furrows again
 To be turning my mattock and skirring along !
 All the joys I have known to my memory throng :
 Those piles of dried fruits ; the fresh figs ; and the showers
 Of white blossoms streaming from green myrtle bowers ;
 The must in the vat, how enchanting its smell !
 And the bed of the violets that bordered the well,
 And the olives we love. These, these were from her ;
 And for these to the Goddess your praises prefer.

CHORUS. Hail, loved one ! all hail !
 Thou art come in our gladness :
 We were pining with sadness,
 When thou wert away.
 Oh ! we longed to behold
 Thy steps in the fold :
 That thy presence should gild
 Our garner and field.

Without thee the gains
 Of the husbandman fail :
 No flocks on the plains
 And no sheaves in the vale.
 When thou, his sole treasure,
 Through hamlet and farm,
 Didst wander at leisure ;
 Without fear, without harm
 All his blessings were cheap :
 Safe his barns, sound his sleep,
 For thou wast at hand.

And now thou art coming,
 See the meadows all blooming ;
 See the vine-tendrils curling,
 See the fig-buds unfurling :
 All the plants, how they're laughing,
 And the merry dew quaffing !
 For thou art at hand.

SCENE V.

THE PARABASIS.

εἰ δ' ὄν εἰκός τινα τιμῆσαι : vv. 736-760.

Be honour given where honour's due, our poet stands confest
 Of all our comic teachers the wisest and the best.
 For he alone, with nobler aim, his rivals made to cease,
 On rags for ever jesting and waging war on fleas.
 Still making poor starved Hercules like a glutton munch and eat ;
 And now a runaway and rogue, and ever soundly beat.
 All these, dishonoured, from your stage he drove away and gave
 A truce to that eternal flogged and ever howling slave ;
 While evermore his brother slave would o'er his stripes begin
 His sorry jests, " Poor fellow ! what's the matter with your skin ?
 Alas ! and has the bristly whip thus ventured to attack
 Thy sides with his fierce legions, and thus laid waste thy back ? "
 This wretched burthen off he threw, this low-born ribaldry :
 Created you a noble art and set it up on high
 With lofty words and sentences, disdaining as unfit
 Women and petty private men for his unvulgar wit.
 At once upon the highest with Herculean strength I sprung,
 Through stench of filthiest tanhides and pelting showers of dung ;
 And first that blatant beast I fought with sharpest teeth o'ergrown,
 Whose fiery eyes more fierce than those of shameless Cinna shone.
 And all around his brows the heads of sycophants were hung
 That rolled out o'er his noisome cheek the flattering slavering tongue.
 And torrent-like his voice poured forth fierce ruin unreprest,
 With all the mingled filth and stench of every loathsome beast.
 Against this dreadful monster I feared not alone t'arise
 In your defence my countrymen ! and the Islands our allies.

H. H. MILMAN.

SCÈNE VI.

VIVE LA PAIX. IDYLLE.

ἤδομαι γ' ἤδομαι : vv. 1127-1190.

LE CHŒUR. Vivat ! Vivat ! adieu, casques, oignons, fromage,
 Moi je ne suis pas fou de guerre et de carnage.
 J'aime mieux boire en paix avec de vieux amis.
 —Le feu brille : dans l'âtre à pleins bras on a mis

Un bois sec, abattu pendant la canicule :
 On fait griller des pois sur le charbon qui brûle.
 On fait rôtir des glands : et, friponne, la main
 Va caresser Thratta, quand l'épouse est au bain.
 —Est-il plaisir plus doux, au moment des couvrailles,
 Lorsqu'un ciel bienfaisant arrose les semailles,
 Que d'aller deviser chez le premier voisin :
 "— Comarchide, dis-moi, que faire ce matin ?
 Si nous buvions un coup, pendant que sur nos terres
 Cet excellent Jupin fait si bien nos affaires ?
 —Allons, ma mie, allons, des fèves ! Fais griller
 Trois chénices au moins : il faudrait y mêler
 Un peu de pur froment. Sors quelque bonne figue.
 —Et ce pauvre Manès, aux champs qui se fatigue !
 Syra, va l'appeler. Il ne peut, dis-le lui,
 Ébourgeonner la vigne ou biner aujourd'hui,
 La terre est trop trempée.—Apporte-moi la grive.
 —Mon couple de pinsons, qu'avec elle il arrive.
 —Il reste du caillé ; je crois qu'il reste aussi
 Quatre morceaux de lièvre, apporte-les ici,
 A moins que notre chat par là n'ait fait ravage ;
 Car, chez nous, l'autre soir il fit un fier tapage.
 Apporte-nous-en trois, esclave, et, le dernier,
 Je veux que pour mon père on le fasse griller.
 —Ah ! prends du myrte en fleur chez le cher Eschinade.
 Et puis, c'est ton chemin, va dire à Charinade
 Que je l'attends ici pour boire à l'unisson,
 Pendant qu'un dieu élément féconde la moisson."

Aussitôt que la cigale
 A commencé son doux chant,
 De la maison je détale,
 Je cours à mon jeune plant.

C'est le Lemnos qui commence,
 Qui donne le premier fruit ;
 Voyons si la grappe avance,
 Voyons si le grain mûrit.

Amis, quel plaisir encore
 De voir la figue s'enfler,
 Et quand son duvet se dore,
 Quel plaisir de l'avalier !

Temps de paix ! jours de liesse !
 Je bois mon thym apprêté ;
 C'est la saison où j'engraisse,
 La belle saison d'été !

Mais ne me parlez pas du maudit capitaine
 Avec sa triple aigrette et sa pourpre hautaine ;
 Belle pourpre de sarde, à l'entendre ! . . . et pourtant
 Il revient du combat teint en jaune éclatant.
 On le voit s'esquiver sans clairon, ni trompette,
 Coq-cheval safrané, tremblant sous son aigrette.
 Tandis que moi, soldat qui garde le filet,
 L'arme au poing, je suis là, planté comme un piquet.
 C'est à la ville encor qu'ils vous en font de belles !
 L'un est couché tout net sur leurs listes cruelles,
 Quand du même registre, exprès bouleversé,
 L'autre est deux et trois fois bel et bien effacé.
 —Demain, jour de départ !—Bon ! On est sans pitance !
 On sort sans nul avis, partant sans méfiance,
 Et voilà qu'en passant auprès de Pandion,
 Sur l'affiche on découvre, on lit son pauvre nom !
 On court, on se désole, on pleure, on perd la tête !
 Malheureux villageois, voilà comme on nous traite !
 Le citadin,—fléaux des hommes et des dieux,
 Jeteurs de boucliers,—vous le ménégez mieux !
 Patience ! un beau jour, s'il plait au ciel, mes drôles
 Nous compterons ensemble, et changerons les rôles,
 Car vous m'en avez fait du mal, lâches vantards,
 Lions à la maison, mais au combat : renards !

EUGÈNE FALLEX.

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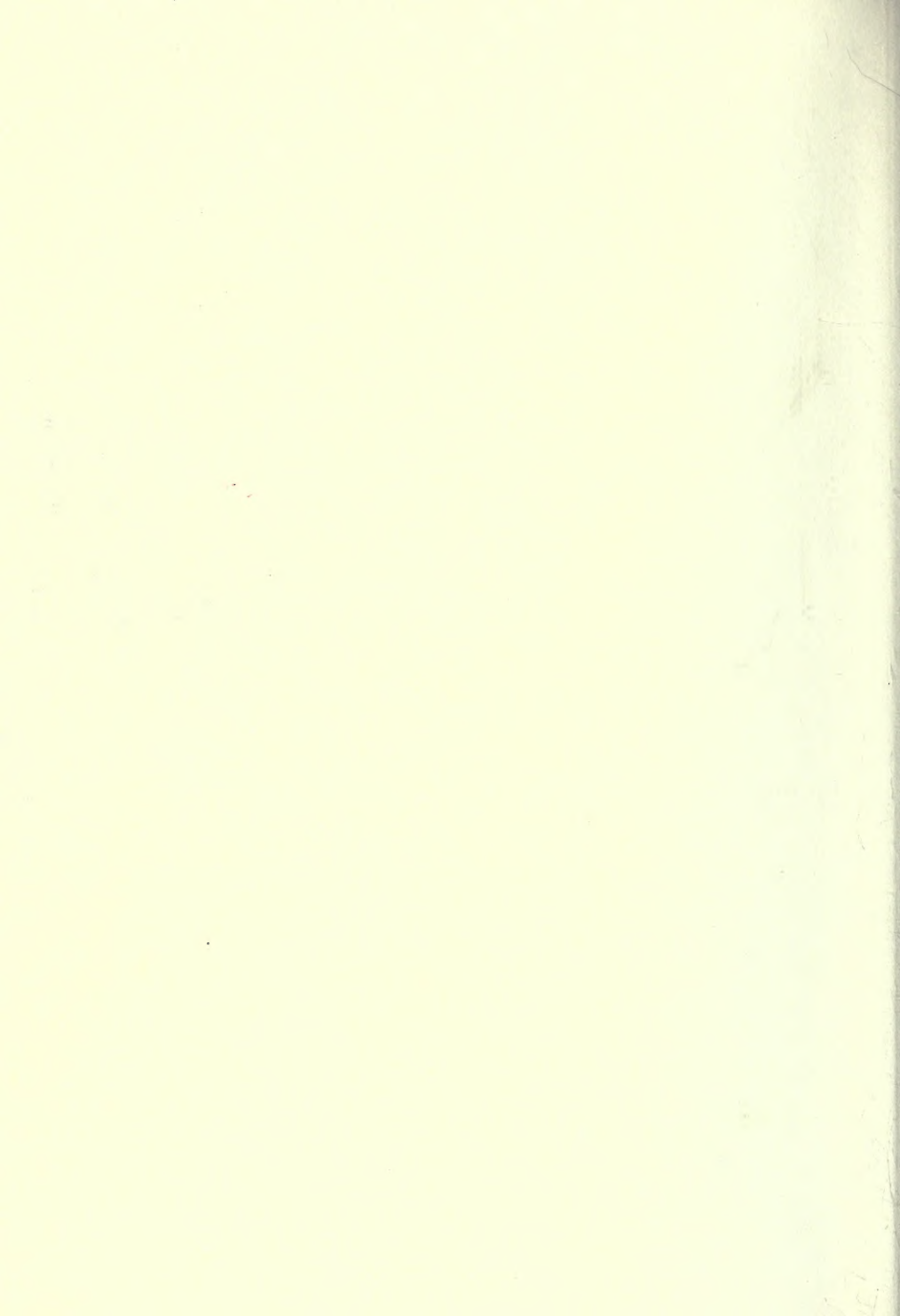
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